

RICHARD RAFFAN ON DESIGNING AND TURNING PLATES

Woodturning

THE WORLD'S LEADING MAGAZINE FOR WOODTURNERS

Richard Findley

explores involuted turning
for the first time

How to turn
your own mallets



Step-by-step guide
to make table skittles



Plans & techniques
for tree ornaments



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Turning a part of a Christmas present

Christmas turning



Christmas is finally upon us and if you haven't done all your making of presents yet, you had better get going fast. Time is running short! I know of bowls, candlesticks, fun things and ornaments being made for family and friends for Christmas. Given the schedules we work to, people I've been speaking with at the time of writing have planned well ahead so there is no rush for them, but I bet there is for many.

In the last issue I spoke about helping and supporting one another. Since writing that, I have heard from seven clubs and nine turners who are all making things specifically for local charitable events. I know many more are doing so too, which is fantastic. As well as

providing much needed financial support for organisations, it is a great way of engaging with the community who can not only buy something nice, but they also get to meet turners and learn about what they are doing.

I was recently at an event where there was a display of turnings. I overheard a few conversations and people just did not know what turning was about. They all seemed impressed by what they saw, but it was interesting that some said they thought they would not be able to do that – even before knowing what was involved. Perception is a strange thing and we must do all we can do to better educate and get people involved in any way possible. Publicity is always welcome when it comes to teaching people about turning. To the local groups; we all need to do so much more in this area in order to spread

the word about what we can do and show how much fun it is.

Turning is a lot of fun and that is one of the reasons why I love it so much. It combines the social aspect and the fact I can spend a lot of time making something unique, continually learning and enjoy the challenges it possesses. It is the combination of all of the above and much more that is not so easily defined.

I am glad you all are part of the wonderful worldwide community of turners and all that remains for me to say at this moment is, I wish you all a very Merry Christmas.

Have lots of fun,
Mark

markb@thegmcgroup.com



Woodworkers Institute website (www.woodworkersinstitute.com) is thriving. It would be great if you took a look and participated in the various discussions and competitions in our community, or see us on Facebook & Twitter.



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Winter 2016

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of Richard Findley
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Kim tells us about how his experimentation led to this beautiful bowl

Kit & Tools

95 Kit & Tools

A mixture of press releases and tests, showing the latest tools and products on the market



NEWS, LATEST PRODUCTS, MAGAZINE UPLOADS & EVENTS

can all be found on www.woodworkersinstitute.com. These all appear on the magazine homepage and you can see a bigger selection by scrolling down the page and clicking on the individual stories. We also have an extensive online archive for you to browse

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HEALTH AND SAFETY

Woodturning is an inherently dangerous pursuit. Readers should not attempt the procedures described herein without seeking training and information on the safe use of tools and machines. All readers should observe current safety legislation.



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Bench mallets

Making a bench mallet – considerations and making a modified basic mallet with **Andy Coates**

Bench mallets are a staple of any woodworking workshop, including that of the woodturner. Most of us acquire our first mallet from a tool shop and because it is ‘just a hammer’ often the only consideration is cost; cheap is good, expensive is bad. Time and experience show this approach to tool acquisition is deeply flawed. Things tend to be cheap for a reason. Fortunately, for the turner and woodworker, the progression of our skills takes us to a place where we can remedy this situation. Woodworkers and woodturners might very well end up with a different tool via different methodology, but the results are usually equally pleasing, both functionally and aesthetically.

Mallet designs vary enormously as do the materials used to create the head of the mallet. Typical things to consider are:

mallet heads can be made from a number of wood species such as beech (*Fagus sylvatica*), elm (*Ulmus procera*), hornbeam (*Carpinus betulus*), greenheart (*Chlorocardium rodiei*), lignum vitae (*Guaiaecum sanctum*), walnut (*Juglans regia*), maple (*Acer compestre*) and various exotics. Whichever species you choose it should be hard, dense and stable. If a species is difficult to split using a froe it is likely to be suitable for mallet heads. Basic considerations aside, the world is your oyster and your mallet can be as plain or ornate as you wish. Here I have taken a very basic design and modified it slightly to produce a more durable and attractive object. Having once had a customer say that the mallet I made for him was just ‘too nice to use’, I will tell you what I told him: there is no reason our tools should not be beautiful, but plenty of reasons they ought to be.

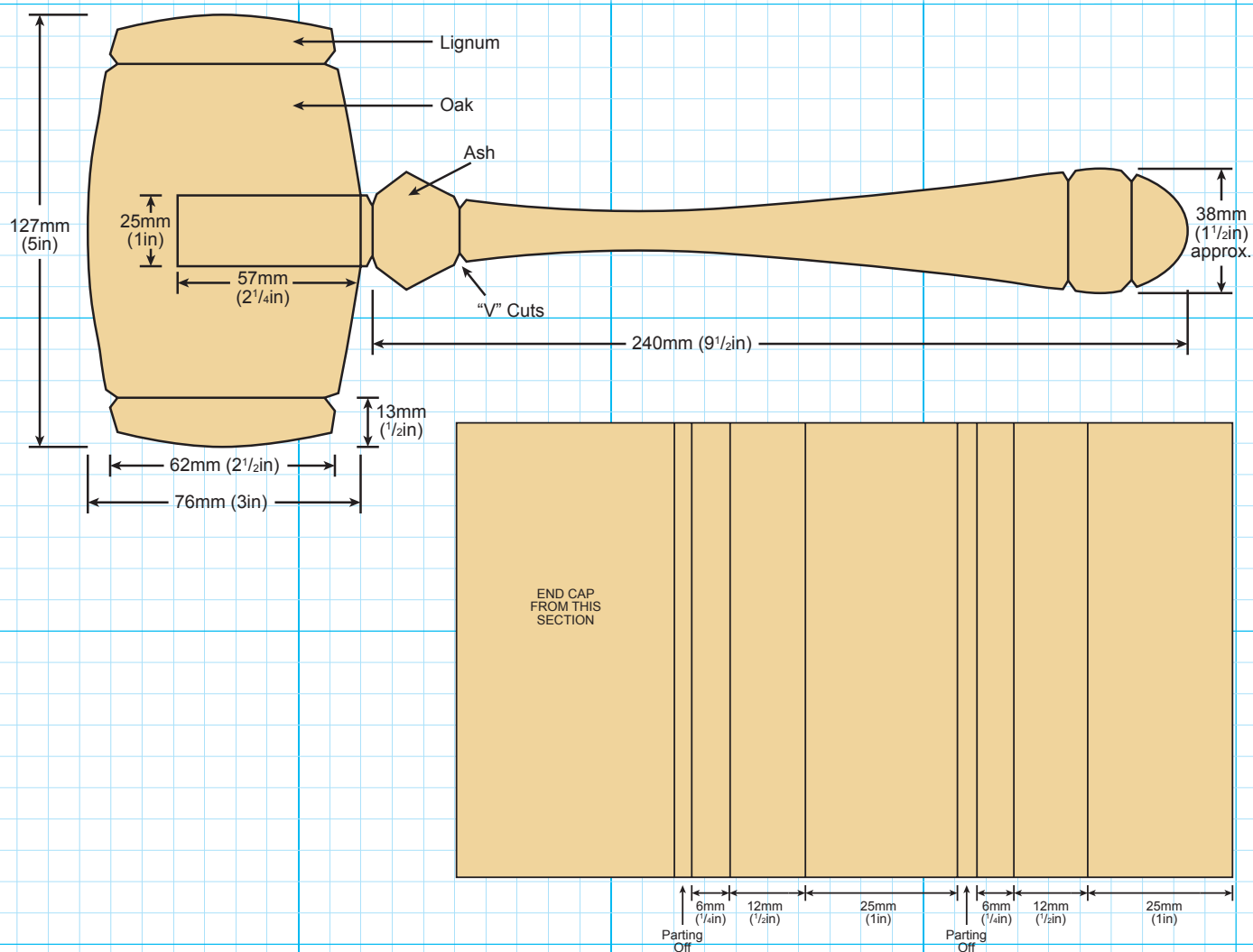
PLANS AND EQUIPMENT

Tools

- Spindle roughing gouge
- 10mm spindle gouge
- 10mm parting and beading tool
- 2mm parting tool
- Skew chisel
- Jacobs chuck and Forstner bits

Materials

- Ash block 50 x 50 x 330mm
- Lignum vitae block 75 x 75 x 125mm
- Oak block 85 x 85 x 150mm strip of formica
- Abrasives 180–400 grits
- Cellulose sealer
- Wood glue
- Boiled linseed oil
- PPE: facemask, gloves, dust mask/respirator



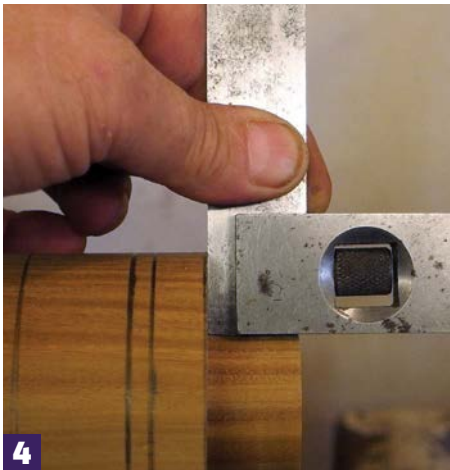
1 Mount the oak block between centres and using a spindle roughing gouge take down to a 75mm cylinder. True the end face using a 10mm parting and beading tool and turn a spigot to suit your scroll chuck. Set the blank to one side.

2 Next, mount the lignum blank between centres and take it down to the maximum cylinder. Turn a tenon on this blank to suit your scroll chuck. Remount the lignum block on the tenon. Ensure blank is true. Clean up the end face with the 10mm parting and beading tool.





3 Mark the lignum blank; the blank will produce three separate pieces which will become part of the oak head. It is vital that all cut surfaces are flat and even, and that each is the same size as the other to ensure that finished weight it even and balanced. Take care marking out and turning the pieces. Using a freshly sharpened 10mm parting and beading tool turn the first section, at the tailstock end, down to a 38mm parallel tenon 25mm long. If using callipers make sure the tips are rounded rather than flat with a tapered point as often supplied. Take care to ensure accurate dimensions.



4 The face adjacent to the tenon needs to be flat to ensure a perfect fit later. Use a square to check progress. The blank includes 6mm of excess material on the face so if you need to adjust the cut to make it perfect you have a little excess to play with. Using a freshly sharpened 2mm parting tool, part off the first section from the lignum blank. Ensure the cut is straight in to the blank and, if comfortable doing so, part directly off the remaining blank. If you are uncomfortable doing this, part down to a narrow stub and complete with a fine saw with the lathe switched off. Repeat the process to create an identical copy from the remaining lignum.



5 You will be left with a stub of lignum approximately 32mm long. Turn this down to produce a 38mm parallel cylinder 25mm long. If the blank allows you can make this a little longer. Using a 19mm Forstner bit in a Jacobs chuck bore a hole 13mm deep. Ensure the face edge is parallel and clean.



6 Mount one of the two lignum components on the 38mm tenon. Turn a tenon to suit your chuck on the last marked section (this will be removed later). Remove from the lathe and repeat for the second lignum component.



7 Remount the oak blank on the tenon. Ensure the blank is true. Using a Jacobs chuck and a 38mm Forstner bit, bore a hole 25mm deep in to the end of the oak blank. Do not force the bit in to the wood and withdraw to remove shavings during the process.



8 Next you need to glue one of the lignum end caps in to the oak blank. You can use an epoxy glue or a good quality wood glue here. A further option is to use hide glue. This gives the advantage of making the end cap removable later on should it become damaged in use. Remove the blank and clamp the joint until cured; 24 hours is usually the ideal cure time, but some modern wood glues have faster cure times and enable a faster return to work.

9 Now mount the 330mm ash blank between centres and take the blank down to a cylinder. Check there are no splits or faults in the wood that would weaken the handle. Turn a 19mm tenon 13mm deep at the tailstock end. Ensure the tenon is accurate and the face edge parallel and is clean.

MALLET HANDLES

Mallet handles should be made from species known for strength and flexibility. Using a wood of contrasting colour and grain to the head adds a pleasing aesthetic to the finished tool. Handles can be fitted in a glued stopped hole, or with a wedged through hole; the choice is often based upon perceived strength of the connection between head and handle, but may also be an aesthetic consideration.

10 Loosen the handle blank in the chuck and take the third lignum component. Glue the piece to the tenon on the end of the handle and mount between centres to cure. Use a spindle gouge to shape the end of the handle at the ash/lignum join. Be conscious of the ash tenon inside the lignum. Shape the end, leaving a 10mm stub to remove later. Take light cuts.

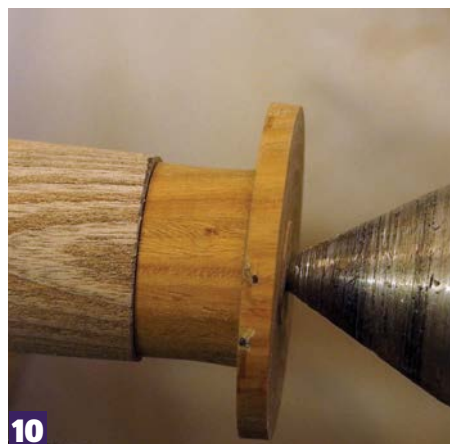
11 Continue shaping the handle. Turn a tenon, 63mm long and 25mm diameter at the headstock end of the blank. This tenon needs to be accurate and true. Refine the overall shape. Stop the lathe frequently and check the feel of the handle. Make sure it fits you.

12 Make a series of decorative 'V'-cuts and scorch definition lines in to the handle. Abrade the handle to a finish and seal all but the tenon. At the tailstock end complete the shaping as close to the drive centre as possible. Any remaining stub can be carved off and cleaned up later on. If comfortable doing so, part off the handle at the headstock end.

13 Remount the oak using the lignum end cap tenon to hold the blank. Mark up to create a mallet head with a length of 125mm finished. Remember to include the 13mm of lignum in the measurement. Part off the excess.

14 Using the Jacobs chuck and a 38mm Forstner bit, bore a hole 25mm deep in the end of the oak blank. Ensure the face edge is parallel and clean. Apply glue to the hole and insert the second lignum end cap. Clamp and allow glue to cure.

15 Mark the middle of the blank and 14mm either side. Mark a 63mm diameter on either end. Shape from the outer markers at the middle of the blank to the finished diameter on either end. Aim for a barrel shape.





16



17

16 Using a spindle gouge turn the end faces. I prefer to make one flat and one slightly convex. Make 'V'-cuts at the glue joints and scorch definition lines. Next abrade the mallet head, blending in the flat area at the middle of the blank. Seal the blank and mark the middle once again.

17 Using a support carriage drill a 25mm hole 55mm deep on the centre mark. Take it slowly and ensure the hole is true and does not waver. Glue the handle in to the head and clamp. A bicycle inner tube can be used as a strap for this job if you do not have a suitable clamp. Once the glue is cured you can oil the mallet with boiled linseed.



18

18 And here we are, a beautifully sturdy finished mallet. ●

TYPES OF Mallet

Mallets can be made in a vast range of styles and sizes. Small detail mallets for fine carving can have lead, ball bearing or sand captivated in the head to provide a dead-blow effect in use. Specialist mallets such as caulking mallets have a metal ring attached to prevent the head splitting under heavy use. The rings are best fitted using a heat shrink methodology to provide a solid immovable fit. Some mallets are traditionally made with removable handles, such as a basic joiner's mallet, to make portable storage easier. Masons' and bodgers' mallets (beetle) are usually made in one piece from a single section of log and are essentially a disposable tool, which can be readily replaced as required.



Community news

We bring you the latest news from the world of woodturning and important dates for your diary

We try to give accurate details on forthcoming events. Please check with organisers for up-to-date information if you are planning to attend any of the events mentioned.

AWGB: 2018 seminar

The AWGB are delighted to be able to announce this fabulous demonstrator line-up for the AWGB Seminar, 5–7 October, 2018:



Asmund Vignes
www.aasmundvignes.net



Benoit Averly
www.benoitaverly.com



Gary Rance
www.garyrance.co.uk



Glenn Lucas
www.glennlucaswoodturning.com



Mike Hosaluk
www.michaelhosaluk.com



Jean-Francois Escoulen
www.escoulen.com



Les Thorne
www.noturningback.co.uk



Max Brosi
www.facebook.com/maxbrosiwoodturning



Harvey Meyer
www.harveymeyer.com



Rod Page
www.rodpage-woodturner.co.uk

They'll be releasing more details about the programme, demonstration content and booking details over the next few months. The cost of the full weekend including access to all demonstrations, excellent accommodation and all meals and refreshments during the day will be less than £400 per person.

This seminar will be held at a new venue, the exemplary, refurbished, Yarnfield Park Training and Conference Centre, where you will never have to walk more than 75 metres – always under cover – for anything. It is near Stone in Staffordshire: www.yarnfieldpark.com. Do take a look.

The AWGB look forward to welcoming you to the best Seminar ever – remember, it's 'Your Turn to be Inspired'

Contact: AWGB
Web: www.awgb.co.uk

Phoenix House Recovery Centre

There has been a number of supporters for a Veterans workshop, which is based at the Phoenix House Recovery Centre. The Recovery Centre is run by the charity, Help for Heroes. Robert Thompson's Craftsmen Ltd, Kilburn supplied seasoned oak (*Quercus* spp.) offcuts that were 180 x 50 x 90mm in size and distributed to local woodturning clubs – Teeside Woodturners Association, Jorvik Woodturning group and North Yorkshire Woodturners.

The items they turned from this wood were collected and put on display for sale, either as direct sale or part of a raffle at the Robert Thompson Craftsmen museum, the Thirsk Rural Arts centre and at a fashion show held at Phoenix House.

The money raised directly supports the woodshed by supplying stock such as wood, finishing products, abrasives, accessories or equipment.

Contact: Phoenix House Recovery Centre
Web: www.helpforheroes.org.uk



Some of the pieces turned from the donated oak



ABOVE: Pieces on show at the 2016 Wizardry in Wood

BELOW: Emma Mitchell made a small dish from sequoia and limed it

Local businesses help Forfar Young Woodturners Club

Forfar Young Woodturners Club first began when Stuart Mortimer asked Peter Fordyce if he was interested in starting the club. Starting from scratch was a difficult task, but local businesses in Forfar, Scotland rallied around helping to build this extra-curricular club.

Peter set up in the local academy, Forfar's Academy, following the permission from their head teacher, Mervyn Lynch. The academy purchased new chucks and Peter received a grant of £800 from the local council. Other businesses helped out as best they could after hearing about the club. A local building firm gave the club £250, the AWGB donated £500, which was used to buy a set of tools for each of the five lathes.

Starting up the club shortly after, Stuart Mortimer came to the academy and demonstrated his skills to members from the school and local public. They also had Nick Arnall visit and demonstrate. Following these demonstrations, the local Farmers market have provided them with a free stall every three months and the members can sell the items they have made in the club such as candle sticks, goblets, small bowls and pens. Businesses were donating wood and as Peter said: "the council came to the rescue on that part with a vacant lock up garage." The Forfar club recently had four regular members of the club enter the Wizardry in Wood competition this year and Peter is hoping this and the new academy being built will open new avenues.

Contact: Forfar Young Turners Club – Bob Baldie
Email: bobbaldie@me.com



WOODWORKING SHOWS 2017

The Midlands Woodworking and Power Tool Show

When: 24–25 March, 2017

Where: Newark Showground, Nottingham NG24 2NY

Web: www.nelton.co.uk

Turnfest

When: 24–26 March, 2017

Where: Sea World Resort & Water Park, Sea World Drive, Main Beach, Gold Coast, Queensland 4217, Australia

Web: www.turnfest.com.au

Yandles Woodworking show

When: 7–8 April, 2017

Where: Hurst Works, Hurst, Martock, Somerset TA12 6JU

Web: www.yandles.co.uk

Utah Woodturning Symposium

When: 11–13 May, 2017

Where: Utah Valley University campus at: 800 W University Parkway Orem, UT 84058, USA

Web: www.utahwoodturning.com

AAW Annual International Symposium – Kansas City, Missouri

When: 22–25 June, 2017

Where: Kansas City Convention Center, 301 West 13th Street, Kansas City, Missouri 64105, United States

Web: www.woodturner.org

UK & Ireland Woodturning Seminar

When: 15–16 July, 2017

Where: Hilton Coventry, Paradise Way, Walsgrave Triangle, Coventry CV2 2ST

Web: www.ukiws.co.uk

European Woodworking Show

When: 16–17 September, 2017

Where: Crossing Temple Barns, Essex, UK, Witham Road, Braintree CM77 8PD

Web: www.europeanwoodworkingshow.eu

Irish Woodturners Guild National Seminar

When: 14–15 October 2017

Where: Glenroyal Centre, Straffan Rd, Maynooth, Co. Kildare, Ireland

Web: www.iwg.ie

North of England Woodworking and Power Tool Show

When: 17–19 November, 2017

Where: Yorkshire Event Centre, Great Yorkshire Showground, Harrogate, North Yorkshire, HG2 8NZ

Web: www.nelton.co.uk



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Clarke **CORDLESS DRILL/ DRIVERS** BOSCH

CON18LI

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PSR18

MODEL	VOLTS	BATTS	EXC. VAT	INC. VAT
CCD180	18V	1	£39.98	£47.98
CCD240	24V	1	£47.99	£57.59
Bosch PSR18	18V	1	£54.99	£65.99
CON18NI	18V	2 x Ni-Cd	£69.98	£83.98
CON18LI	18V	2 x Li-Ion	£89.98	£107.98

Clarke **TURBO AIR COMPRESSORS** airmaster

8/250

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- Superb range ideal for DIY, hobby & semi-professional use
- * V Twin Pump

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7/250	2HP	7	24ltr	£94.99	£113.99
11/250	2.5HP	9.5	24ltr	£109.98	£131.98
8/510	2HP	7.5	50ltr	£119.98	£143.98
11/510	2.5HP	9.5	50ltr	£139.98	£167.98
16/510*	3HP	14.5	50ltr	£209.00	£250.80
16/1010*	3HP	14.5	100ltr	£259.98	£311.98

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Kit includes:

- Height adjustable stand with clamp
- Rotary tool
- 1m flexible drive
- 40x accessories/consumables

Clarke **CIRCULAR SAWS**

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- Ideal for bevel cutting (0-45°)
- Includes laser guide

MODEL	MOTOR	MAX CUT 90/45 (mm)	EXC.VAT	INC.VAT
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CON185*	1600W	60/40	£209.98	£251.98
CCS2	1300W	60/45	£59.98	£71.98

Clarke **BELT SANDERS**

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CPT1000	10"	120mm	£289.00	£346.80

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82mm cutting width

MODEL	MOTOR	DEPTH OF CUT	EXC.VAT	INC.VAT
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Einhell TE-PL850	850W	3mm	£49.98	£59.98
B&D KW750K - GB 750W*	750W	2mm	£54.99	£65.99

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- LITHIUM-ION
- CONSN18LIB

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CCT48	Cordless	4.8V Ni-MH	£28.99	£34.79
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RED, BLUE, GREY, SILVER & GALVANISED STEEL

150 KG (evenly distributed) Strong 9mm fibreboard shelves

350 KG (evenly distributed) Strong 12mm fibreboard shelves

ALSO EXTRA WIDE INDUSTRIAL UNITS AVAILABLE

MODEL	DIMS WxDxH(mm)	EXC.VAT	INC.VAT
150kg	800x300x1500	£29.98	£35.98
350kg	900x400x1800	£49.98	£59.98

Clarke **SAVE 10%**

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CHOICE OF 5 COLOURS

RED, BLUE, GREY, SILVER & GALVANISED STEEL

150 KG (evenly distributed) Strong 9mm fibreboard shelves

350 KG (evenly distributed) Strong 12mm fibreboard shelves

ALSO EXTRA WIDE INDUSTRIAL UNITS AVAILABLE

MODEL	DIMS WxDxH(mm)	EXC.VAT	INC.VAT
150kg	800x300x1500	£29.98	£35.98
350kg	900x400x1800	£49.98	£59.98

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10" (254MM) SLIDING COMPOUND MITRE SAW

For fast, accurate cross, bevel & mitre cutting in most hard & soft woods

- 1800W motor
- Laser guide
- 78mm max. depth of cut

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MITRE SAWS

TC-SM2131

EVOLUTION

FROM ONLY **£56.99** (EXC.VAT)
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• Quality Range of Mitre saws and blades in stock

MODEL	BLADE DIA/ BORE (mm)	MAX CUT DEPTH/CROSS	EXC. VAT	INC. VAT
Einhell TC-MS 2112	210/30	55/120mm	£56.99	£68.39
Einhell Fury 3-B	210/25.4	50/120mm	£57.99	£69.99
Einhell TC-SM2131	210/30	62/310mm	£119.98	£143.98
Einhell SM2534	250/30	75/340mm	£159.98	£191.98

Laser Guide ± Sliding Compound

Clarke

MORTISING MACHINE

CBM1B

• Accurately creates deep square recesses

- Table size 150 x 340mm
- Max. chisel stroke 76mm
- Robust cast iron base & column ensures stability & accuracy
- 95mm depth of cut

£169.98 (EXC.VAT)
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CHISELS AVAILABLE FROM **£8.39** INC VAT

• Last and accurate with a good solid feel... Excellent value for money. See www.machinemart.co.uk

Clarke

BENCH BANDSAWS

TC-SB200

FROM ONLY **£99.98** (EXC.VAT)
£119.99 (INC.VAT)

• Produce fast, precise mitre & longitudinal cuts

- Cuts in wood, plastic, etc.

MODEL	MOTOR	SIZE	EXC. VAT	INC. VAT
TC-SB200	180W	8"	£99.98	£119.98
CBS190	350W	7.5"	£124.99	£149.99

Clarke

PROFESSIONAL BANDSAWS

Top Quality Bandsaws - ideal for professional workshop use. Strong steel body with solid cast iron table

- Table tilts 45°
- Adjustable blade guide
- Supplied with stand, 4TPI wood cutting blade, rip fence, mitre guide, mitre gauge and push stick
- Induction motors
- Includes stand

QUICK RELEASE FENCE

SOLID GROUND CAST IRON TABLE

DRIVE-BELT TENSIONING

CBS300

FROM ONLY **£389.99** (EXC.VAT)
£466.80 (INC.VAT)

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PROFESSIONAL BANDSAWS

Top Quality Bandsaws - ideal for professional workshop use. Strong steel body with solid cast iron table

- Table tilts 45°
- Adjustable blade guide
- Supplied with stand, 4TPI wood cutting blade, rip fence, mitre guide, mitre gauge and push stick
- Induction motors
- Includes stand

MODELS ALSO FEATURE:

- MULTI-STEP DUST EXTRACTION OUTLET
- FLEXIBLE LED WORKLIGHT
- REMOVABLE DUST TRAY
- BLADE TENSIONING CONTROL

MODEL	THROAT DEPTH	MAX CUT 90°	MAX CUT 45°	EXC. VAT	INC. VAT
CBS300	305mm/12"	165mm	115mm	£389.99	£466.80
CBS350	340mm/14"	225mm	160mm	£479.00	£574.80

Clarke

ELECTRIC HEATERS

DEVIL 6003

FROM ONLY **£49.98** (EXC.VAT)
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• Perfect for smooth and fine finishing along with hard to reach areas or curved surfaces

MODEL	VOLTAGE	HEAT OUTPUT KW	EXC. VAT	INC. VAT
DEVIL 6003	230V	1.5-3	£49.98	£59.99
DEVIL 7003	230V	3	£59.98	£71.98
DEVIL 6005	400V	2.5-5	£74.99	£89.99
DEVIL 7005	400V	5	£84.99	£101.99
DEVIL 6009	400V	4.5-9	£119.00	£142.80
DEVIL 7009	400V	9	£139.98	£167.98
DEVIL 6015	400V	5-10-15	£179.00	£214.80
DEVIL 7015	400V	15	£199.98	£239.98
DEVIL 6025	400V	22	£289.00	£346.80
DEVIL 7025	400V	22	£319.00	£382.80
DEVIL 7030	400V	30	£359.00	£430.80

Clarke

MITRESAW STAND

CFMS1

• Suitable for most sizes/makes of saw

- Inc. outriggers & rollers

£66.99 (EXC.VAT)
£80.99 (INC.VAT)

FOLDING MITRE SAW STAND IN STOCK - COMMY ONLY **£131.98** INC VAT

Clarke

CONTRACTOR

JIGSAWS

CON750

FROM ONLY **£14.99** (EXC.VAT)
£17.99 (INC.VAT)

• DIY #Professional

MODEL	POWER (W)	DEPTH OF CUT (WOOD/STEEL)	EXC. VAT	INC. VAT
Clarke CJS380*	420W	55/6mm	£14.99	£17.99
Clarke CON750#	750W	80/10mm	£27.99	£33.99
Bosch PST700C*	500W	70/4mm	£44.99	£53.99

Clarke

ROUTER TABLE

CRT-1

Router not included

• Converts your router into a stationary router table

- Suitable for most routers (up to 155mm dia. Base plate)

£69.98 (EXC.VAT)
£83.99 (INC.VAT)

Clarke

ELECTRIC POWER FILE

CPF13

• Variable belt speed

- Tilting head
- *Black & Decker

FROM ONLY **£44.99** (EXC.VAT)
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was £71.98 INC VAT

MODEL	MOTOR	BELT SIZE (mm)	EXC. VAT	INC. VAT
CPF13	400W/230V	13x45	£44.99	£53.99
KA900E*	350W/230V	13x45	£54.99	£65.99

Clarke

DETAIL SANDERS

CDS-1V

FROM ONLY **£19.98** (EXC.VAT)
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• Perfect for smooth and fine finishing along with hard to reach areas or curved surfaces

MODEL	WATTS	EXC. VAT	INC. VAT
PS105	105W	£19.98	£23.98
RT-0513	130W	£22.99	£27.99
CDS-1V	280W	£28.99	£34.79

Clarke

13" MINI WOOD LATHE

CWL325V

FROM ONLY **£149.98** (EXC.VAT)
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• Ideal for enthusiasts/hobbyists with small workshops

- 325mm distance between centres
- 200mm max. turning capacity (dia)
- 0.2HP motor

Clarke

DRILL PRESSES

CDP152B

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• Range of precision bench & floor presses for enthusiast, engineering & industrial applications

B = Bench mounted F = Floor standing

MODEL	MOTOR (W)	SPEEDS	EXC. VAT	INC. VAT
CDP5EB	350	5	£66.99	£80.99
CDP102B	350	5	£79.98	£95.98
CDP152B	450	12	£134.99	£161.99
CDP202B	450	16	£179.98	£215.98
CDP10B	370	12	£194.99	£233.99
CDP352F	550	16	£199.00	£262.80
CDP502F1100	12	£499.00	£598.80	

Clarke

ROUTERS

CR2

• Powerful heavy duty machines ideal for trade and DIY use

CR2 INCLUDES 15 PIECE KIT WORTH OVER £20

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Clarke

GRINDERS & STANDS

• Stands come complete with bolt mountings and feet anchor holes

6" & 8" AVAILABLE WITH LIGHT

FROM ONLY **£32.99** (EXC.VAT)
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STANDS FROM ONLY **£47.98** INC. VAT

Clarke

BISCUIT JOINTER

• 11000rpm Operating Speed

- 860W Motor
- 14mm Cutting Depth
- Inc. dust bag and storage case

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2 YEAR GUARANTEE

DL-BJ900

Clarke

SCROLL SAWS

CSS16VB

FROM ONLY **£79.99** (EXC.VAT)
£95.99 (INC.VAT)

• 50mm max cut thickness

- Air-blower removes dust from cutting area
- Table tilts 0-45°

MODEL	MOTOR	SPEED RPM	EXC. VAT	INC. VAT
CSS400B	85W	1450	£79.98	£95.98
CSS16VB	90W	550-1600	£89.98	£107.98
CSS400C	90W	550-1600	£109.98	£131.98

Clarke

DOVETAIL JIG

CDTJ12

• Simple, easy to set up & use for producing a variety of joints

- Cuts work pieces with a thickness of 8-32mm
- Includes a 1/2" comb template guide & holes for bench mounting

£54.99 (EXC.VAT)
£65.99 (INC.VAT)

Clarke

ROUTERS

CR1C

• Powerful heavy duty machines ideal for trade and DIY use

FROM ONLY **£44.99** (EXC.VAT)
£53.99 (INC.VAT)

MODEL	MOTOR (W)	PLUNGE (mm)	EXC. VAT	INC. VAT
CR1C*	1200	0-50	£44.99	£53.99
Bosch	1400	0-55	£79.98	£95.98
POF1400ACE				
CR2	2100	0-60	£119.98	£143.98

Clarke

GRINDERS & STANDS

• Stands come complete with bolt mountings and feet anchor holes

6" & 8" AVAILABLE WITH LIGHT

FROM ONLY **£32.99** (EXC.VAT)
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STANDS FROM ONLY **£47.98** INC. VAT

• With sanding belt "8" whetstone & 6" drystone

MODEL	DUTY	WHEEL DIA.	EXC. VAT	INC. VAT
CBG6RP	DIY	150mm	£32.99	£39.99
CBG6RZ	PRO	150mm	£42.99	£51.99
CBG6RSC	PRO	150mm	£54.99	£65.99
CBG6RSC*	PRO	150mm	£54.99	£65.99
CBG6RWC	HD	150mm	£59.98	£71.98
CBG8W*	(wet)	HD 150/200mm	£56.99	£68.99

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Table skittles

Colwin Way continues his Christmas turnings with a set of table skittles

Well it's finally here, the most wonderful time of year, Christmas! It's still not too late, we can get in the workshop and make those last minute gifts and to be honest this one's a corker. This project sprang to mind a couple of weeks ago when I was sat watching TV with my family just browsing my emails on my phone. At the same time when I looked up to see my wife and both sons all on their TECH! All of us heads down with no conversation and I felt a little disappointed that we were wasting our precious family time uninterested in each other looking into these little metal boxes.

I voiced my observations to my wife who immediately said yes, jumped up and grabbed a pack of cards, pulled over the coffee table and said: "right boys, tech down, let's play cards!"

After a little huffing and puffing we started playing and before long out came the board games. This started something of a little debate through the week as to what we are going to play on the weekend, which have now largely become tech-free zones!

I wanted to surprise them and come up with a game we could all play together that would be a little rowdier than a board game and thought that actually this would make

a great Christmas project for the family to enjoy. This one's quite a sizeable project, but great fun to make and once again using some carpentry skills along the way.

Table skittles is a great family game and in my area on the Devon/Dorset border of southwest England it is still played in the local pubs, being taken very seriously and divided into different leagues depending on the individuals' skill level.

I've scaled our table down slightly from the full size pub tables you would see in your local, but just as much fun to play. The rules are fairly simple; just hit more pins down than your opponent! But, if you have a really competitive family there are more complex rules out there, just search online. As with all my projects I honestly believe anyone can make them even though initially some may seem a bit daunting. You may not have the tools or machinery I'm using, so I will suggest some alternatives along the way.

Lets make a start, my table's made from offcuts of English oak (*Quercus robur*) for the main components, lignum vitae (*Guaiacum sanctum*) for the ball and 10mm MDF for the table base. We can divide the list of components up into seven pieces as as listed in the drawings opposite:



PLANS AND EQUIPMENT

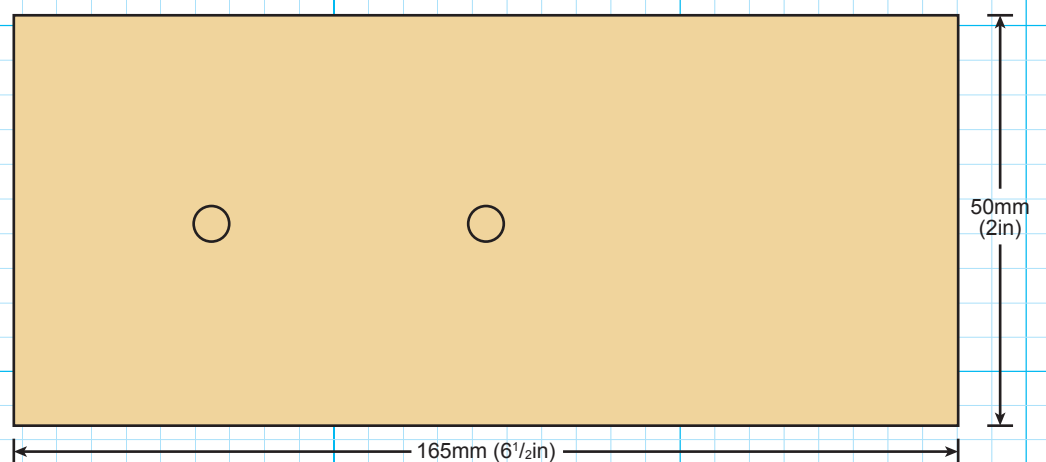
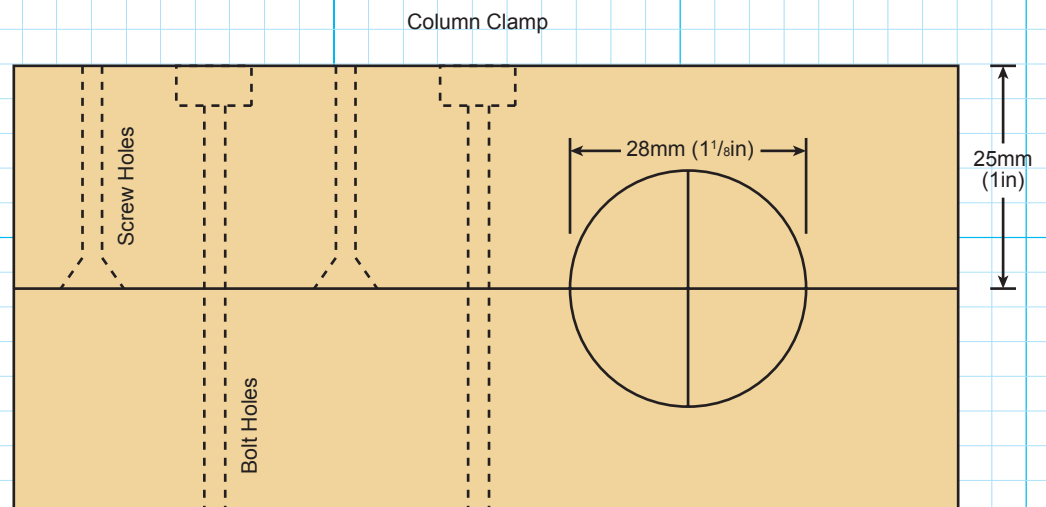
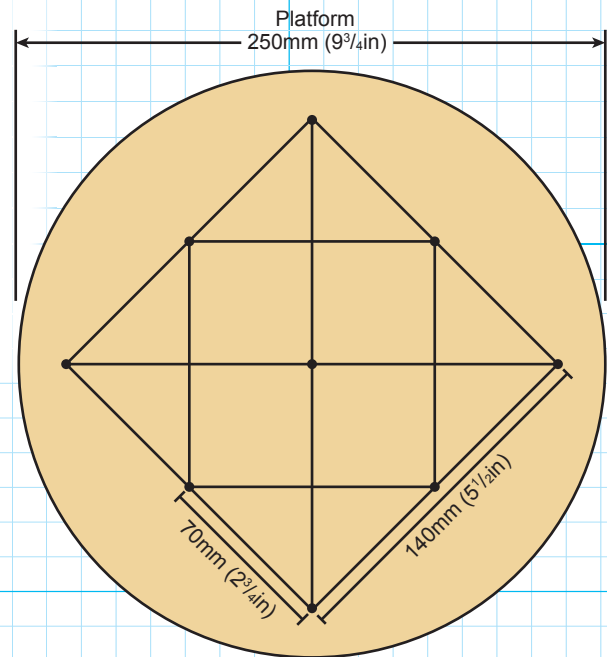
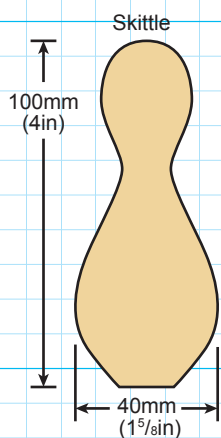
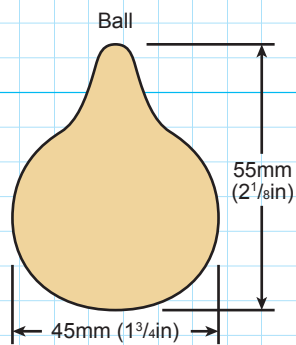
EQUIPMENT AND MATERIALS USED

Tools

- Router table
- Rebate cutter
- Decorative moulding cutter sash clamps
- PVA glue
- 6mm, 8mm, 28mm drill bits
- One pair of airline connectors
- Spindle roughing gouge
- Skew chisel
- Parting tool
- 10mm spindle gouge
- G clamps

Materials

- Skirt
- Base
- Platform
- Nine skittles
- Two piece column
- Two piece column clamp
- Ball and chain





1 With a table base size of 615 x 405mm I machined my oak down with this in mind. First surface plane one face and one edge, and then thickness to clean and true surfaces. I use a large planer/thicknessing machine, but if you don't have one use a hand plane, or if this is hard work then you could buy your timber already prepared.

2 To make the skirt use a router fixed to a router table (I used a rebate cutter). Make several passes to create the rebate to take the 10mm MDF. Cut 10mm wide to give a good surface to screw the base onto. The second cutter is a decorative moulding to the top of your skirt rail. If you have no router, screw or glue a second piece of timber to the main skirt to create a rebate, meaning you can still screw the table base to the skirt. The top moulding could be simplified to a chamfer with a hand plane or just simply leave the top edge square.

3 Use a mitre saw to create corner mitres, but the saw can also be accurately set to give a tight joint. To make sure you get the correct lengths on the skirt rails, cut the mitre on one end of the rail, then hold them up to the base board and mark off with pencil before lining up to the saw. This can be tricky at first, but if you cut the rails a couple of millimetres bigger than you need you can still fit the board and your mitre will butt up nicely. If you don't have a mitre saw you could make your own mitre block and hand cut your mitres or don't do a mitre at all and butt joint your corners leaving the end rails slightly longer, just protruding past the sides of your side rails.

4 Now the rails are ready, it's on to the base. Because we're going to be screwing into oak and you want the board to be pulled down tightly into the rails, drill a series of holes for the screws to pass through. These holes need to be countersunk for the screw head to sink below the surface of your MDF base. Space the screws approximately 60mm apart, giving a secure base and ensuring the base gets pulled up evenly to the rails. Drill the holes 5mm in from the edge of the board and use 25mm long screws with a 3mm pilot hole. I'm using a pillar drill, but if you don't have one, a cordless or hand drill will work.

5 Now onto the platform. It's important that the skittles are elevated, so you have several options here. The obvious one is to keep the table square, but as I wanted to try something different, I've taken some oak and machined it into 40mm square lengths, then cut them into 250mm long pieces before gluing them together.

6 Once the glue dries, square one of the edges across the glued lengths before cutting across the lengths to, once again, create 40mm square lengths. Turn the end grain up and re-glue them back. To keep the pattern irregular, turn every other piece around so you don't have the same piece of grain next to each other.



**SAFETY WARNING**

When turning glued sections, make sure you are protected in case the glue gives while turning. This is very rare but possible, for instance when using old glue, glue that's been subjected to very low temperature, oily or waxy timbers not adhering or simply poorly applied to surfaces. Be safe, wear a good visor and don't turn glued section at high speed. Don't stand directly in front of the project and always know your escape route.



7 Once the glue has had 24 hours to dry, mark your disc with a set of dividers or plywood template before cutting to shape. Clean up one side of your disc before you do this, either with a plain or electric belt sander as this face will be used to fix a faceplate to and eventually be the face to sit flat onto the baseboard. If you don't have a bandsaw, use a jigsaw or hand saw the corners to give an eight-sided piece to turn round.

8 Attach the disc to a faceplate and turn the edge until round before turning the toolrest to flatten the face of the disc. Use a large skew chisel flat as a scraper, to flatten the face. Periodically check with a steel rule or straight edge to make sure you get the surface completely flat, or your skittles may not stand properly.



9 Once the platform is flat mark out the centre with a pencil, then using the diagram and measurements supplied mark out the skittle placings. Drill these points out with a 8mm drill bit, ready for the inlays to be placed in. I did no sanding until these pieces were added.

10 I'm using ebony to turn my inlays, but any contrasting timber will do such as walnut (*Juglans regia*). Hold the sections in a chuck, and with the help of a set of callipers and a parting tool, turn your inlays to 9mm then taper down to fit the 8mm hole. Once all nine are made, dab them with glue and tap into the drilled holes. Let the glue dry before putting back on the lathe and gently scrape down to the surface of the oak. Now you can sand the platform to a finish before sealing and waxing.



11 The skittles are simple turnings, which I'm driving here with a ring centre friction drive. Leave waste wood to clean off, towards the top of the pin. Make sure you turn and slightly undercut the base of the skittle so they sit square on the table. Sand, seal and wax each skittle as you go, making nine in total. To ensure you get the skittles the same size start by measuring and marking each length with a set of dividers and each diameter with a set of callipers.

12 Remove the waste wood with a disc sander attached to the lathe before hand sanding, sealing and waxing.

Two piece column

13 Now the business end of the table and the column the ball will swing from and mow your skittles over with. Making the arm in two pieces makes it easier to pack away after play, and saves having to buy expensive parts to join these together. Use and couple of airline fittings. These are brass joiners and once glued in with epoxy will look perfect against the oak columns.

14 The columns themselves can be turned as elaborately as you want them, but I've kept my fairly plain opting to gently taper the upper section to a nearly pointed top, however the bottom section needs to be parallel ready to be fixed into the column clamp.

15 When both the sections have been turned, seal and wax before gluing the brass joiners in. Push the brass joiners in enough to make sure that the columns butt up against each other tightly, instead of leaving a gap, then set aside to dry.

16 To make sure that the columns stand nice and straight, and without moving when playing, you need to make a clamping system of some sort. My clamps consist of two pieces of oak with a hole drilled through them both while clamped together and fractional smaller than the column itself. Here you can see the two pieces clamped and the start of the 28mm hole being drilled. Note the orientation of the pieces and the scrap wood in place so you can drill straight through.

17 The large hole drilled, plus a second set of holes to take two bolts, which will be the clamping mechanism.

18 Now onto the ball, which I've made from a piece of lignum vitae (*Guaiacum officinale*). I chose this timber because of its weight, but if you don't have a piece then just use another piece of oak. Lignum is an extremely oily timber so I had to sand with wax to stop the timber clogging up the abrasive. I've already drilled a hole through the ball to thread the chain through, but alternatively you could screw in a brass eye and attach the chain this way.

19 So, that's all the pieces made and it is time to start assembly. However before you go too far, check the base and the skirt rails line up nicely before permanently fixing. Also drill four pilot holes with countersinks to fix the raised skittle platform with.

20 Disassemble the base and choose your desired table covering. I ended up going for blue crushed velvet, but I was also torn between red and green. Peel of the backing and stick to the upper side of the table top, then trim the waste away with a knife or pair of scissors.





21



22

21 Now we can start adding the various components starting with the skirt and the raised skittle platform, which can now be screwed in position.

22 Here's a closer look at the column clamp. Drill and countersink one piece to be screwed to the skirt as well as two more holes which you can pass through two 5mm bolts. Glue the bolt heads in place with epoxy to stop them turning.

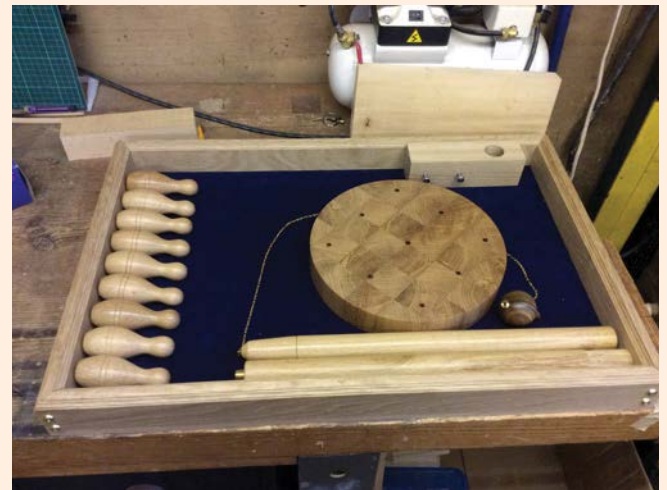
23 I tightened the nut with a spanner, however it would be much better to use wing nuts that can be hand tightened easily, as you don't want to be hunting for a spanner in the heat of a tournament!

24 There we are, everything is in place and ready to play. As usual my family has been my inspiration for this project and I can already see the fun were going to have this Christmas and beyond. I hope you give this one a go and add your own touches to it. Happy turning and Merry Christmas! ●

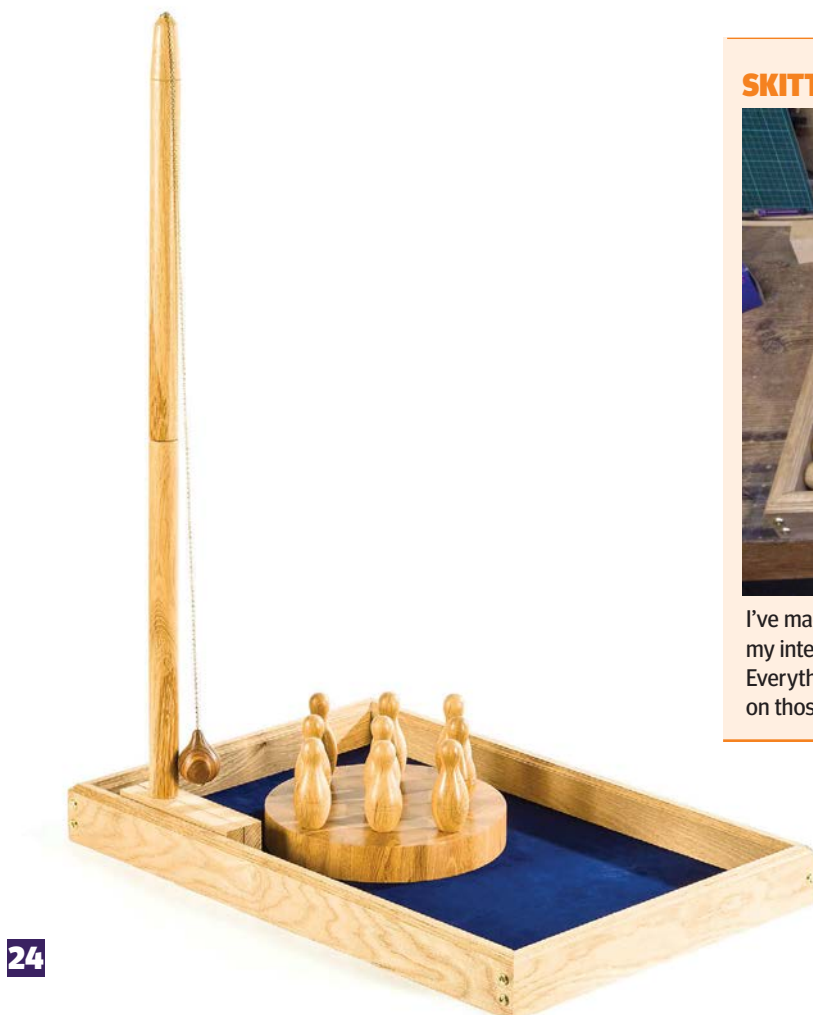


23

SKITTLE STORAGE



I've made the table so it can be easily stored away and my intention in the future is to make a top cover for it also. Everything fits in the table neatly ready to be brought out on those family game nights.



24

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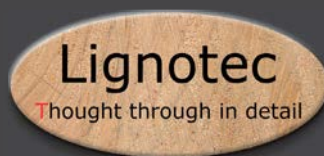
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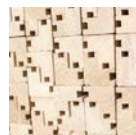
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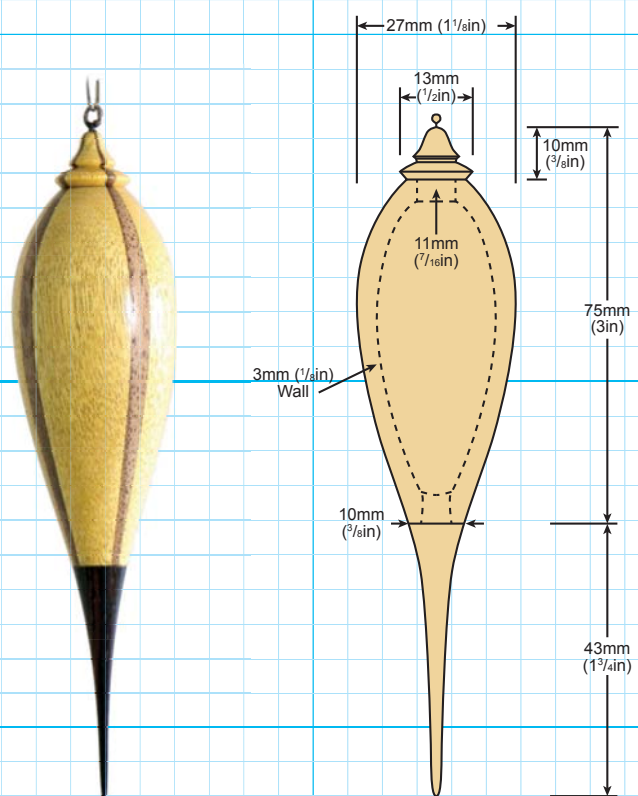
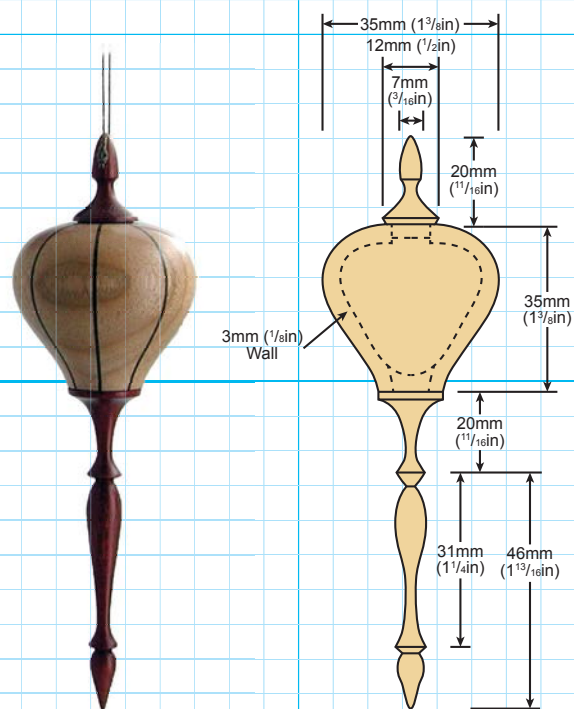
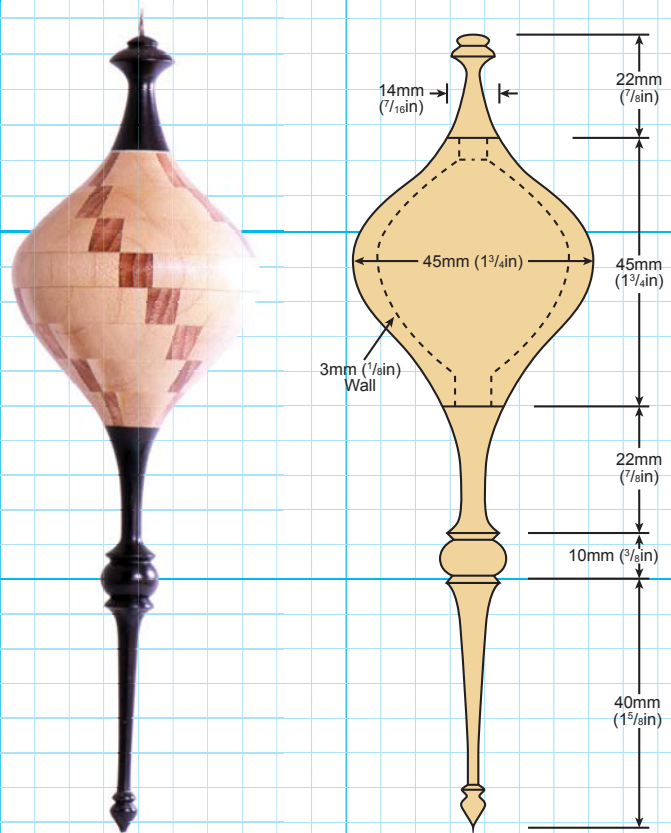
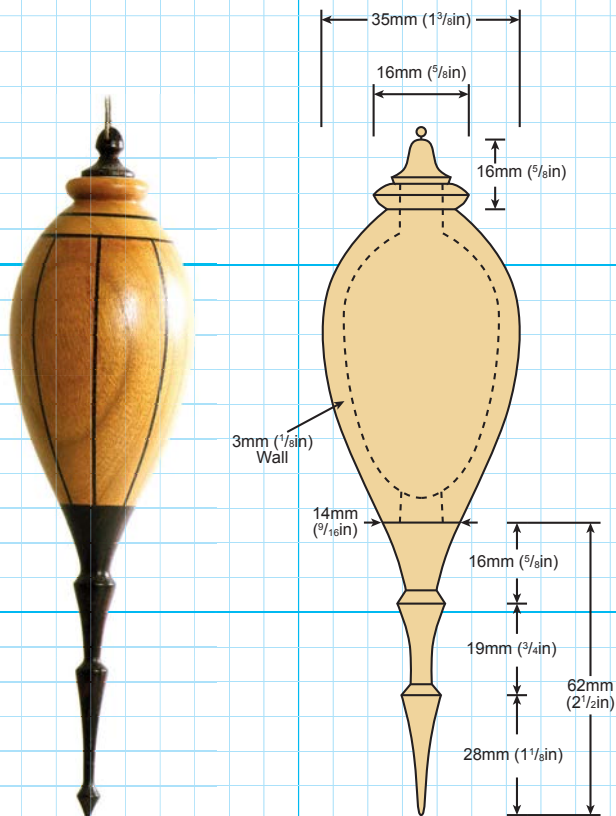
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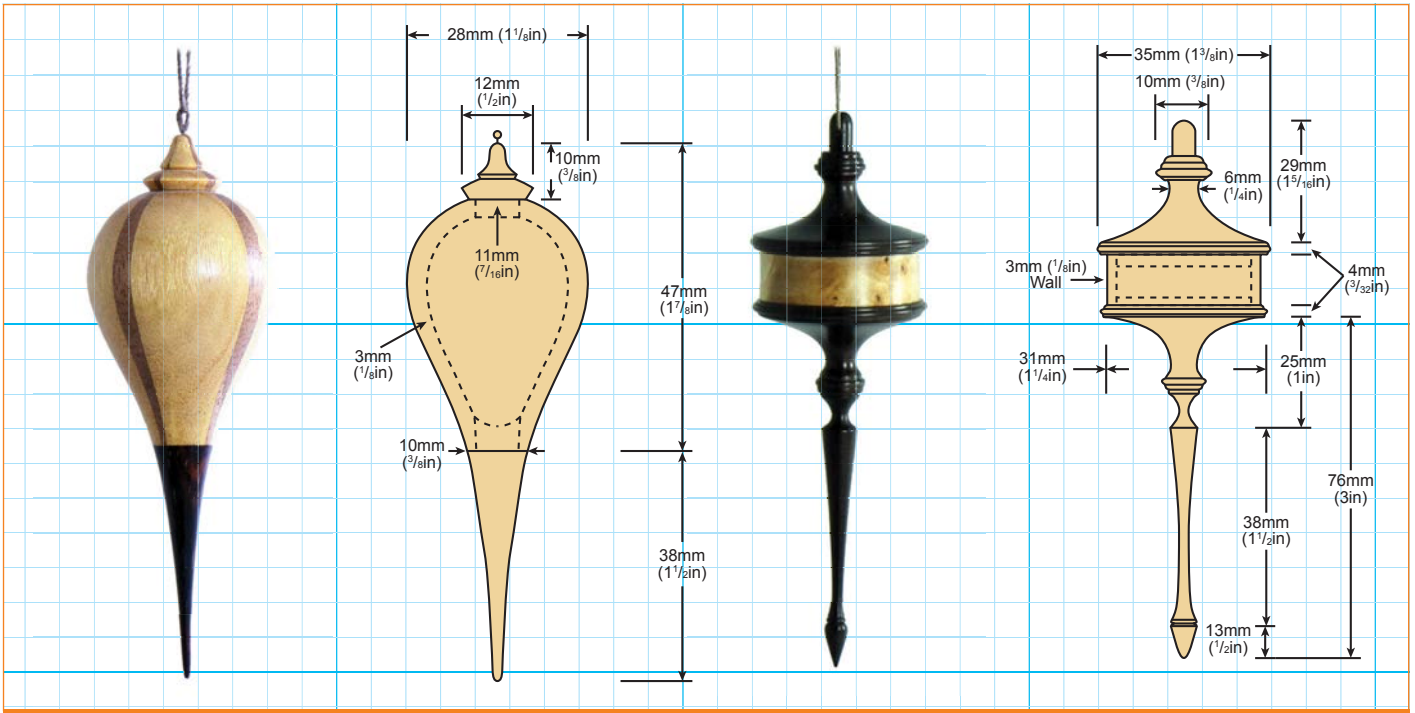
Christmas ornaments

Gary Miller provides some plans for Christmas tree decorations and explains his techniques for creating his stacked segmented ornaments

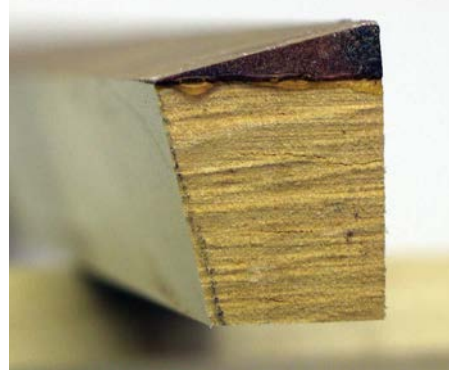


CHRISTMAS TREE ORNAMENT PLANS





Segmented ball ornament: constructing the blank



To create a segmented Christmas ornament requires accuracy and care, but the results can be stunning. To create the offset pattern shown on this ornament, glue and clamp a 6 x 25 x 305mm strip of dark material to each 25 x 25 x 305mm piece of light wood, making sure that the grain orientation is the same. Make three more. After the glue-ups are fully cured set your bandsaw at an angle that will intersect the outer edge and the opposite inner edge of the dark strip – approximately a 15° angle and cut the bevel

on each of the glue-ups. Another options is to plane the angles. Use push sticks and take great care for your safety. Once cut, set the bandsaw table to 90° again. Place the thin edge of the 'wedge' on one of the glue-ups against the table with the wide edge touching the rip fence. Rip each of the glue-ups accordingly – again, with care for your safety. You have created a new 90° corner at the thin edge of the 'wedge' on each piece.

Next, place one of the glue-ups the-dark-'wedge'-facing out and sloping down.

Rotate the next glue-up so the tip of the 'wedge' touches the tip of the previously placed 'wedge' then glue them together (glue applied to both of the adjoining faces).

Glue the next two glue-ups to the first two, rotating each strip to ensure that the tips of the 'wedges' all touch (again, glue applied to both adjoining faces). Wrap wax paper around the bundle and take care with the clamping to keep the blank square and flush on all sides. The resulting blank will yield several 50mm spheres.

Cutting the segmented sections

When cured, turn the blank to a 50mm cylinder. Square off one end of the cylinder. Use a mitre saw (or use a mitre gauge on a tablesaw). Note: Because you are cutting end grain and there will be no sanding, a fine, very sharp blade is best used for this and the following cuts to ensure clean, flat gluing surfaces. Mark the full length of the cylinder with two lines, wide apart at one end tapering to a point at the other end. Make one of the lines heavier than the other.

Make a simple cutting platform out of 12mm MDF and screw it to the mitre saw fence so that its edge is very close to the cutting path of the saw blade. Lightly clamp another piece of MDF (or scrap) 38mm away from the edge of the cutting platform (for a register location).



Place a fine pencil mark on the cylinder 6mm from the end. Align the saw blade to where it will cut off the 6mm wafer. Insert a 25mm spacer between the edge of the cylinder and the registration piece. Bring the registration piece up tight to the spacer and clamp the registration piece in place. Remove the spacer. Clamp the vacuum nozzle to the registration piece and turn on the vac. Cut off the first wafer. It will immediately be sucked up against the nozzle, clear of the saw blade. Remove the wafer and place it face down on a table. Repeat until you have eight wafers, stacking them in order (watch the converging lines). Remove any fuzzy fibres with light sanding.



Gluing up the segmented discs



Make two simple gluing jigs – effectively a base and two upright pieces of wood at 90° to each other. Separate the stack of wafers into two piles. Take the first wafer on pile No.1 and draw a 38mm circle on centre with a compass. On the opposite side of No.1 apply a generous layer of glue. Take wafer No.2 and apply a generous layer of glue. Place No.2 wafer on top of wafer No.1 (glue to glue) aligning the converging lines to ensure correct orientation and apply hand pressure to force out excess glue, and wipe off. Continue as above with the remaining wafers. Keep them in order and right side up by using the converging lines as a guide. Before

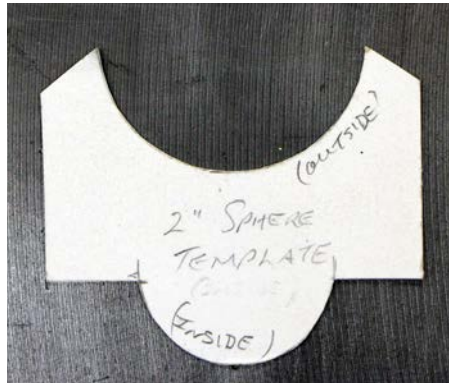
clamping, re-align the wafers to alternate the dark segments. Glue a 38mm dowel of waste wood onto the first wafer centred in the previously drawn circle. Place the stack onto the gluing jig, waste block up, force the wafers against the 'V' of the clamping jig. Clamp carefully to ensure proper alignment of the segments. The second pile of wafers are glued and clamped in exactly the same way except the circle is drawn on the back of the last wafer and the waste block glued there. The two stacks eventually form a single ornament blank with waste blocks at each end but before gluing them together it allows you to hollow each piece.

Turning the ornament



Mount stack No.1 in a chuck with the waste block facing out. Turn the waste block concentric and make a chuck-mounting tenon. Reverse mount the stack in the chuck. Lightly turn the stack concentric with a spindle roughing gouge. Drill a pilot hole to 20mm depth. Using a spindle gouge, hollow from the centre out until it conforms to the hollowing template. Repeat the procedure with stack No.2. Return to the gluing jig and glue the two stacks together being careful to maintain the alternate pattern of the dark segments. At this point, the blank will have a waste block on each end.

After the glue has cured, mount the ornament blank in the lathe chuck – on either waste block – and bring up the tail stock. Part off the outer waste block. Measure the diameter of the cylinder with



callipers. If necessary trim the length of the cylinder to the same measurement (a little off each end). Using a drill chuck in your tailstock, drill a 6mm hole into the outer end right through to the hollowed out area for the hanger knob. Move the tailstock up to stabilise the blank. Assuming you have a 50mm diameter cylinder, mark a line on the segmented cylinder 12mm from each end. Mark another line 12mm in from the perimeter on each end face (you will have to cut away a bit of the waste block at this location). Mark another line at mid-point on the cylinder. Now, using a spindle gouge, turn a 45° chamfer between the two lines at each end. This creates a rough, symmetrical semi-spherical shape. Gradually trim a little off each hard corner until the ball fits the outer template.

NOTE: The cylinder is end grain for its full length. Turn from near the centre line down towards each end. As you turn closer to each end of the cylinder, the fibres at each joint are more prone to tear out (especially if the wafers were not perfectly glued). A light touch is necessary with a very sharp gouge. On the waste block end, you won't be able to turn all the way to the centre. As you turn into the waste block, aim at the centre point but leave at least 10mm of the waste block attached to facilitate sanding/finishing.

When you're happy with the fit to the outer template, sand the exterior of the ball to a fine grit eliminating any small areas of tear-out at the joints but maintaining the ball shape. Before you part it off, apply a finish. I use Ultrashine cut-n-polish to refine the surface before I do any final finishing.

The hanger knob

I used a small piece of African blackwood and mounted it in a chuck and turned about 38mm to 10mm diameter. I then turned a 6mm tenon to glue into the ball and shaped the next 20mm to a pleasing shape. After sanding and applying a finish it was glued into the ball. I drilled a small hole through the hanger knob and ran a length of black thread through it to form a loop for hanging. Put a drop of thin CA glue on the knot to keep it from unfurling. That's it, you're done! Now make a bunch more! ●

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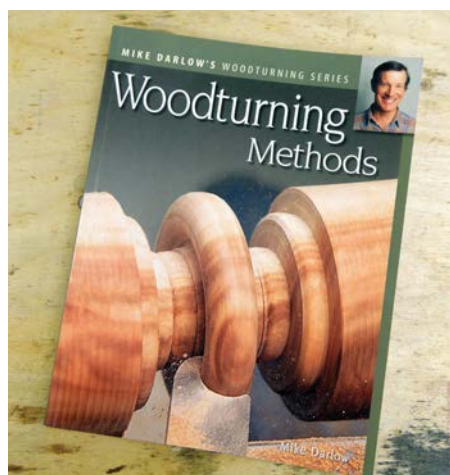
Looking at involuted/inside out turning

This month, **Richard Findley** takes a look at involuted turning for the first time



Involuted turning, or inside-out turning as it is otherwise known, is an interesting two-stage turning technique, which produces a turned design with a hollowed out centre and an opening in the side of the item. Internet searches bring up a huge amount of examples of candle sticks, lamps, fun Christmas tree decorations, artistic pieces and even furniture with involuted legs.

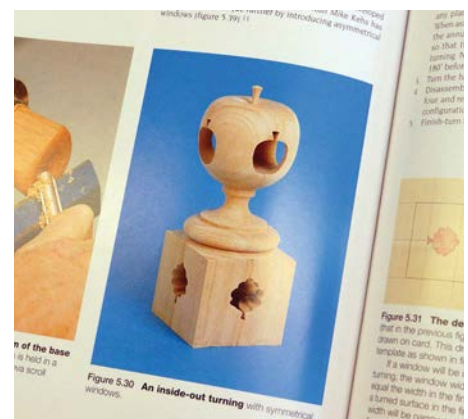
As with all of my articles in this series I'm exploring a technique that is new to me so my first step is a little research into the subject. While the examples I see on the internet are fascinating, nothing really jumps out at me. I flick through some of my books and in Mike Darlow's *Woodturning Methods*, I spot an apple with an apple-shaped cut out on its side. This immediately appeals to me as turned fruit is something I am often commissioned to make and regularly demonstrate to clubs. The example in Mike's book is on a pedestal, but I decide to focus purely on the apple. The book also gives detailed explanations and pictures of the technique, which is a great help to a first-timer like myself. With Mike's kind permission I decide to give it a try.



Woodturning Methods by Mike Darlow, published by Fox Chapel Publishing, is a great source for inspiration

The plan

My intention is to turn an apple, roughly life-sized with an apple shaped cut out, or window, in the side. On my way through the project, I will take my guidance of the techniques from Mike's book and, as usual, use my own woodturning experiences to help fill in any gaps.



The inspiration for this project

The theory

Involuted turning involves starting with four equal sized sections of timber that make up quadrants of the final piece. They are temporarily fastened together while the inner portion of the design is turned. The quadrants are then rotated and refastened together, this time permanently, for the outer shape to be turned revealing a negative space formed in the first turning

operation. In my case the inner shape is a stylised silhouette of an apple with the outer shape also being that of an apple. I have some pretty comprehensive instructions and photographs to follow from Mike's book so it should be pretty straightforward, but we shall see!

Timber selection

Apples are a great way of showing off exotic

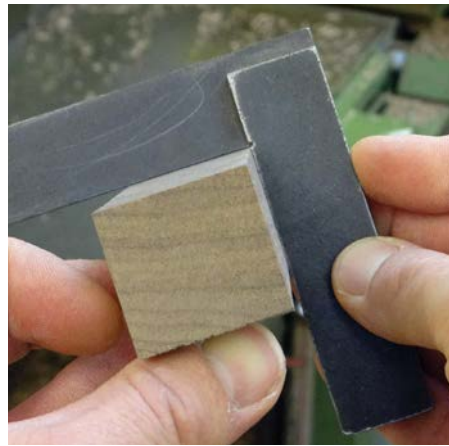
or interesting timbers, being only relatively small but of a shape that really presents the timber well, but even relatively plain timbers will look good turned as apples and displayed in a wooden bowl with a selection of other turned wooden fruit. Because this is involuted, the section of timber I need is actually smaller than that needed for a normal apple, as it's made up of four sections or quadrants, rather than a single blank.

I had a look through my various timber piles and found a piece of American black walnut which would fit the bill. I selected walnut for several reasons, firstly I love it; its deep chocolate brown colour is just beautiful under oil. Secondly, the darker material should hide the glue lines that are inevitable in an involuted project and thirdly, it is an off cut from another job and I like to put offcuts to a good use.

Preparation

My research suggests that careful preparation is going to be key to the success of this project. My first job is to rip the timber into a strip and plane it square and accurately to size on my planer-thicknesser. The 40mm walnut has finished at 34mm square, which will give me a 68mm apple, slightly smaller than I usually make, but still within the realms of a realistic apple size. I usually make my apples around 5mm shorter in height than the diameter so I need 63mm for the apple plus a good bit of waste at each end to allow for my temporary fixings that I will use for the first stage of turning. I decide that around 75mm at each end would be enough plus the material I need for the apple so I cut my quadrants into 220mm lengths.

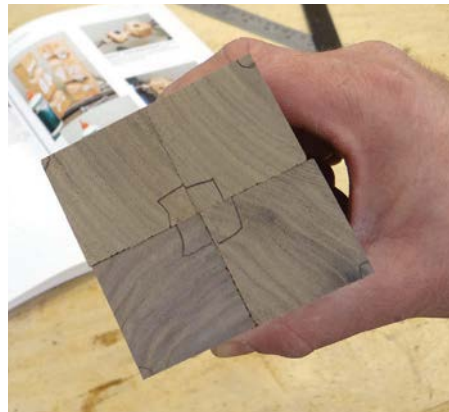
I closely study the timber and chose the best faces. Both for the interesting figure and for a grain pattern that looks like it will work as a finished item and appear as natural as possible. As all of the quadrants are from the same board this isn't too difficult, but it is surprising how much variation you can get over a metre or so of timber. To make sure I can easily identify which way round the quadrants should be positioned, I make some marks on the ends. Initially I drew a square around the joining corners, which will be the final position of the timber. I then rotate each piece by 180° and drew a circle on the joining corners, which is the position for the first turning process.



The walnut carefully prepared on my planer-thicknesser...



... and cut to length on my tablesaw



The marks to show the position of the timber for the first stage of turning



The marks for position two

First fixing

Now I have identified how the walnut quadrants will be positioned I need to join them together ready for the first turning. There's a few options available to me here, Mike uses nuts and bolts in his book, which are effective, but I am not comfortable with chunks of metal sticking out of the wood while it spins at high speed. I have seen various other methods used in books and on the internet, all of which have their pros and cons, but I decide that the best option is to use screws to fasten it all together while I turn the first part of the job.

To ensure everything is perfectly lined up and ready for the screws to be fitted I use G-cramps to hold the timber securely in place before pilot boring and driving in eight



With the quadrants held securely with G-cramps I can drive in the securing screws

50mm, No.10 screws. Having three hands would have made this operation a lot more straightforward, but after much fiddling and adjusting, the cramps were fitted and



Having fitted the screws I can remove the cramps

with the timber held in just the right position so I could then drive the screws in. Now that the screws are securely in place, the cramps can be removed.

Turning the inside

This is the part that holds the most mystery to me. I know the shape I need, but how deep do I need to cut to achieve the effect I want? The one thing that is clear from the pictures in Mike's book is the inside needs to be turned down to a full circle with no



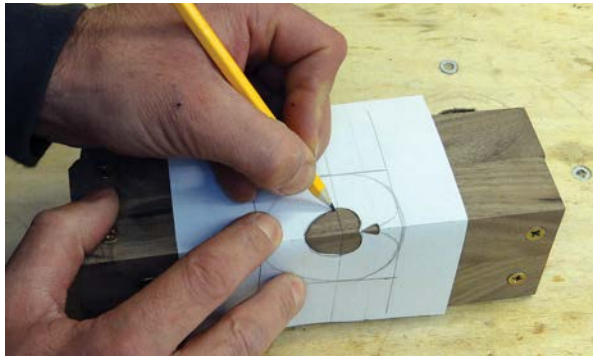
I draw out a full-sized template to help me visualise the end result

flats. To help me visualise this properly I decided to make a full-sized drawing. This immediately helps me to see the size of the cut out and to position it compared to the apple, although the final position isn't set until I turn the outside of the apple.



I then cut out the apple-shaped window

I decide to cut out the small apple and use this as a template to mark its shape on my walnut blank. I am unsure if this will be much help because as I draw the shape onto the wood, I suspect that I will need to cut much deeper than this.



I use the paper template to draw the cut out on the corners of the blank



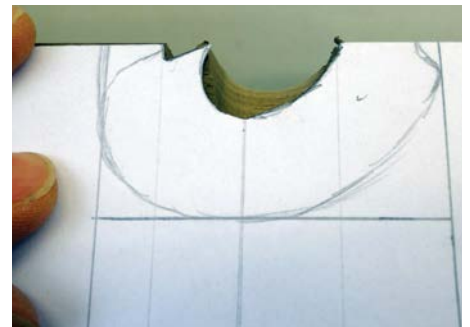
I am unsure if this will actually help, but it might...



Finally, after all that prep, I can get some turning done!



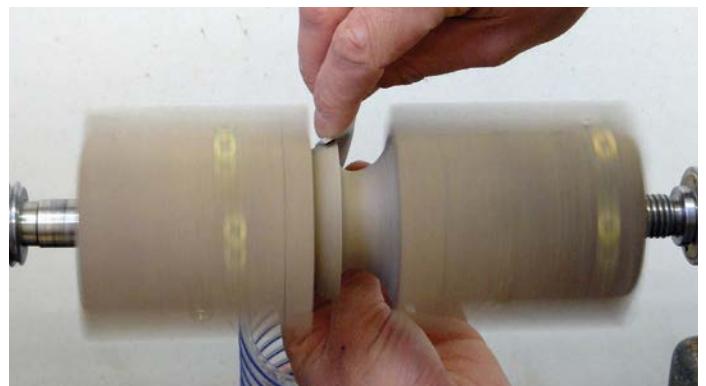
Regularly stopping the lathe and checking progress is the only way to ensure a good result



The template does help in getting the cut-out just the right shape



The sharp curved undercut is the trickiest part of the turning



Sanding needs to be done with great care

FIRST FIXING OPTIONS – PROS AND CONS

Nuts and bolts

Pros – Secure fixing with some small amount of adjustment

Cons – Large chunks of metal spinning at high speed are nerve racking at best, dangerous at worst

Glue and paper joint

Pros – Tried and tested method, both secure and easy to separate

Cons – Potentially difficult to line joins up accurately. Need to allow glue to dry overnight

Cable ties

Pros – Easy to do

Cons – Possibility of timber slipping

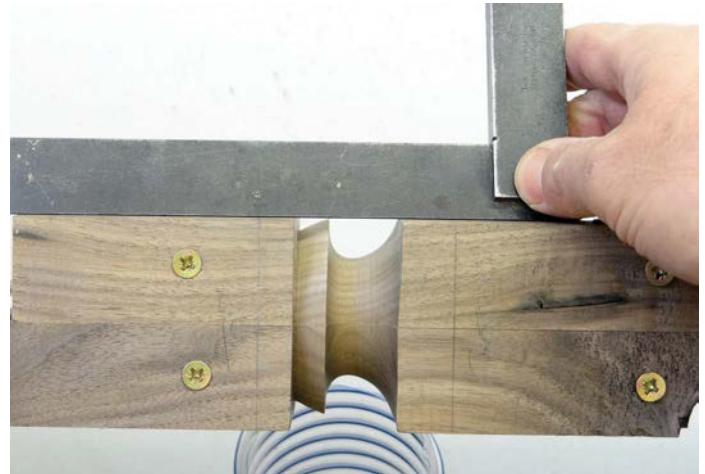
Screws

Pros – Secure, easy and safe

Cons – Fiddly to fix initially

Finally, I can get the wood onto the lathe, mounted between centres and begin to form the apple-shaped cut out. Being unsure as to exactly how this should look, my only option is to stop the lathe frequently and keep checking the progress of my cuts. The cut out in my paper template is a real help in achieving the ideal shape and, once I get it all fully round, it is just a case of gradually forming the negative curve of the apple shape. The trickiest part is the undercut, which forms the top curve of the apple cut out, but I manage to cut the curve without incident. With the shape turned to my liking I can sand. Despite only needing to sand for a few minutes, I manage to bang my fingers on the spinning corners several times so I can't emphasise enough the need for caution here. This makes me glad I didn't choose to use nuts and bolts as the damage they can cause to fingers doesn't bear thinking about!

Before moving on to the next phase I lay my square against the edge of the timber to check how the cut out looks. I am happy with it, although I still find it hard to visualise if it will look exactly how I would like it to in the final piece.



The first stage of turning is complete. Laying my square against it gives a good indication of how it will look

Glue-up

The first stage fixing needs to be reversible so the screws were ideal, but the second stage needs to be permanent so this time I use glue. To get everything perfectly lined up I once again use G-cramps to pinch the timbers together while I pilot drill new holes and drive in screws to hold it while the glue dries. As soon as the screws are in, the cramps can be removed. Initially I just glue up two pairs of the quadrants then pass my sharp hand plane over them to

make sure they are flat and true before gluing, cramping and screwing the two halves together to form the complete block. I wipe the excess glue squeeze-out away with a wet cloth as best I can, despite my care in spreading the glue, some still manages to get where I don't really want it! I leave the block to one side to fully dry over night, pleased with how the apple shaped cut out looks.



Flattening the pairs of quadrants to make sure I achieve a good tight join



Wiping off excess glue with a damp cloth



Glued up and ready for the last screws to be fitted before leaving to dry overnight

The outside

With the glue dry the screws have done their job and can be removed. I mount the blank between centres and get it roughed to round, keen to see how the cut out looks in the round. I am pleased to see the join lines are all good, tight and the apple shape, although clearly stylised, is easily recognisable as an

apple. It occurs to me that, although I usually aim for realism with the shape of my apples, I'm not going to be able to fully achieve this with this apple because of the open space in the centre. I'm going to do my best to get it as realistic as possible with the restrictions that the cut out gives me, but it is likely to end up slightly stylised like the apple in the cut out.

One of the restrictions that the cut out puts upon me is that I can't use a screw chuck as I normally would, partly because the screw is likely to protrude into the opening and partly because the screw is likely to put undue pressure on the joint and could ruin the whole job so I decide to form a spigot at the base end and work from there.



The dry blank



Roughing into a cylinder



In the round



Developing the outer apple shape



Working on the top curves



Oops! The stylised stalk snaps off



Tidying up the top of the apple

The stalk is an area that I can't quite make up my mind about. Normally I turn a stalk, which looks quite natural, but I wonder if a stylised stalk that better matches the one in the cut out would work better here so I give it a go, aware that if I don't like it I can cut it off and go with one of my usual stalks. I begin shaping the upper curve of the apple and

the stylised stalk trying to keep the balance between them as the shapes develop. Just as I begin taking the stalk to somewhere near the thickness it needs to be, the decision is taken out of my hands and it snaps off! Annoying, but not the end of the world, back to plan A, or was it plan B?

One feature I especially like to accentuate

on my turned apples is the way the top curve continues deep into the heart of an apple. I feel this really distinguishes my apples from many others I see. Unfortunately, because of the cut out, I can't take this curve anywhere near as deep as I normally would so I take it as deep as I dare, bearing in mind I now also need to drill a hole and glue in a turned stalk.

WOODEN APPLES AND FRUIT

I make a lot of turned fruit. My aim is for realism, although I'm aware that to make the fruit instantly recognisable I am making something of a caricature, emphasising those areas that immediately stand out as an apple or pear. I usually make apples from 75mm square stock and cut them around 5mm shorter in length than their width, so 70mm for 75mm wide apples. They are initially held in a chuck while I turn the base, which is drilled and reversed onto a screw chuck to allow finishing of the top. The screw hole is filled with a clove and a turned stalk is glued in to the top of the apple at a slight angle to give a more natural look to groups of apples. I usually finish with a gloss lacquer, sprayed on, but some woods such as walnut can look better under oil.



A collection of my turned fruit

◀ The bottom

Usually I hold an apple on a screw chuck to finish the top and fill the hole with a clove, which closely resembles the blossom in the base of a real apple. As I'm not working in my usual way I need to come up with an alternative. I'm reminded of a comment made to me at a demo once where a chap told me he usually uses a pyrography iron to burn a blossom type pattern into the base of his apples. This wouldn't work for me normally, but here it could be perfect. I develop the lower curve of the apple cutting as far back up into the apple in an undercut as I can, which unfortunately isn't that far and sand the apple while there is still enough wood between the apple and the waste block. Having had one breakage already, I don't intend to get another!



Working on the base of the apple



Parting the apple from the waste



Adding the burned effect to the base

Once I'm comfortable that I've done all that I can, I part the apple from the waste block. The small nib left on the apple is tidied up with a carving gouge then I heat up my old, cheap and nasty pyro kit. I bought it years ago and every now and again it comes in handy, but it isn't great. It's one of those soldering iron-come-pyro

burner things, but all I need to do is put a little burned texture on the bottom of the apple so I'm sure it will be within its capabilities. I simply burn dots onto the area of blossom on the apple and I think the effect works quite well.

Stalk

My usual method of turning stalks is to use beech (*Fagus sylvatica*) off cuts, roughly 10 x 10 x 60mm, with an angle cut at one end. I hold these in my chuck fitted with engineer-type jaws and simply turn a long flat cove shape, then form a stem to match a drilled hole in the apple, usually 3.5mm. I then stain it with a 'tudor oak' stain; this gives a green-brown colour, which I think suits the job perfectly. I drill a hole in the top of the apple at an angle, which adds character and realism, and glue it in once the apple is finished.

Finishing

I usually spray lacquer my apples, but I feel walnut looks best under oil and with the added complication of the cut out, I think oil will be easier to apply. I use three coats of hard wax oil, glue the stalk into place and the involuted apple is finished.

Conclusion

This has been an interesting experiment. I think the end result is largely a success. If I were to do it again there are things I would change and improve such as using a larger section of timber to give me a larger

apple. With perhaps a slightly smaller cut out so I could get more curve into the top and bottom of the apple. I can see this working with other fruit as well as in other areas. The stylised tree shown in Mike's book is certainly food for thought. Careful planning and timber selection is, as ever, the key to success in this fascinating area of turning. ●



Turning the stalk



The finished involuted apple with apple shape cut out



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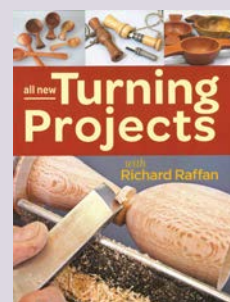
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If you want to turn a set of matching plates, concentrate on repetitive actions. Don't change the way you do things mid-batch — it will probably show. Have as few measuring tools and things to measure as possible and pay particular attention to key points, like height, that can be compared side by side



BOOK DETAILS



All New Turning Projects
with Richard Raffan

ISBN: 9781627107921

Price: £17.99

Web: www.thegmcgroup.com

Set of plates

In an abridged extract from *All New Turning Projects with Richard Raffan*, **Richard Raffan** designs and turns a set of plates

My first turning project was a clutch of tool handles, each turned to be slightly different so they were easier to identify among the shavings. For my second project I set out to turn myself sets of identical dinner and side plates; these varied thanks to sundry catches and my ineptitude, but they have now been in daily use for nearly 45 years.

Plate design

Most commercially produced dinner plates, be they ceramic, plastic, glass, or metal, are around 10in. to 12in. (255mm to 305mm) in diameter and about 1in. (25mm) high. A plate this size won't overwhelm a standard table, and it'll hold more food than any of us need in a day. The base, which bears the part that holds the food, will typically be half to two-thirds the diameter of the plate.



Plates are a great way to use up odd squares of flashy grain too thin for bowls or dishes. I enjoy using these plates day to day, particularly the figured closet ash (*front right*), which many people might not use for fear of spoiling the grain. This plate looks ever better with age and use

You must be able to pick up a plate from a flat surface, so your fingers need to be able to get under the rim. You don't want the rim to be too thin because when the plate is dropped (an inevitability) it will eventually break.

I like a plate with a bit of weight to it. I don't want it to feel as though it was

stamped or molded in plywood rather than turned from a decent bit of solid wood. Consequently, my dinner plates always felt best when the base was about ½ in. to ¾ in. (13mm to 16mm) thick. Side plates come out of ¾ in. (20mm) boards, so are much thinner, at around ⅜ in. (10mm).

Finish

I turn bowls and plates intending them to be used, so they are finished with oil and beeswax on the lathe. I've used boiled linseed oil, walnut oil, macadamia nut oil, and orange oil, each with a layer of soft beeswax on top for retail situations. Oil is sufficient if going straight into use. It's a finish that comes off once a plate is washed. I don't put wood in the dishwasher. Plates in daily use, like those in the photo above, develop a somewhat bleached look that

comes from regular washing. These plates are hand washed and left to drain as you would any cutting board. I never use a hard sealer, as these soon wear away or are broken by inevitable knife cuts and look terrible.

Cutting the blanks

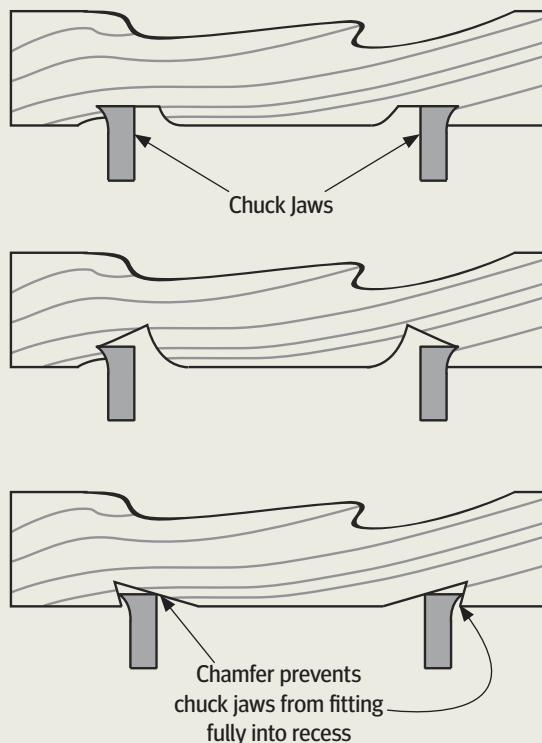
Plates need to stay flat. Imagine sawing your way through a tough steak or brick-like pastry on a plate that wobbles enough to flick peas into your host's beer, your lap,

or the jaws of a slaving hound.

Your blanks need to be seasoned, and of a wood known for its stability, like ash, maple, or cherry. I've had few problems with these timbers no matter how the grain was aligned within a board, but ideally the plate blanks should be from quartersawn boards to ensure they stay flat. On the end of a quartersawn board the growth rings will lie at near 90 degrees to the wide faces and parallel to the sides.

TURNING A RECESS FOR EXPANDING CHUCK JAWS

If using expanding jaws is your only option, the recess for the jaws is best turned flat, as in Figure 1. If the recess is chamfered inward, as in Figure 2, the depth to which you can hollow the inside is compromised. If the base of the recess is chamfered outward, as in Figure 3, the chuck jaws are unable to fit fully into the recess.



Chucking options

There are a couple of ways plates can be made. The fastest is to flatten and sand smooth one face of a board on which you lay out the plates using dividers or a compass. Dividers score a cleaner line that is better defined than any pencil in a compass can manage and the point never breaks. Drill a hole at center (marked by the compass point) for a screw chuck. Before the advent of modern woodturning chucks I made all plates this way, using a 6-in. (150mm) faceplate with a #14 wood screw projecting ½ in. (13mm) at center. The hole was plugged with plastic wood, as was usual at that time, and that was concealed at point of sale by a maintenance or price label.

Since the advent of self-centering 4-jaw woodturning chucks I make plates in two, and occasionally three, steps. First I turn the profile (the underside) with a small beaded foot that fits a set of wide dovetail jaws. The foot lifts the form both physically and visually off the table, making it easier to pick up. Once sanded and finished, the plate is gripped by the foot for hollowing. And when hollowed and sanded, that's it – unless you want to remove the foot or adjust the proportions, in which case you'd reverse the plate in another chuck.

There are two sound reasons not to use standard jaws expanding within a recess in the base. First, by making a recess in the base the plate will be thicker than is desirable,

or it will be too thin over the recess. Second, the smaller diameter of the grip makes the task of completing the inside needlessly more difficult, particularly if there is not much wood above the jaws when the hollowing is almost done.

Turning a plate

1 Mount the blank on a screw chuck, with what will be the top of the plate against the screw chuck. Use disks to shorten the effective length of the screw to about ½ in. (13mm), as in the photo below. If you're using a screw accessory in standard jaws, it will pay to turn a ring to surround the chuck jaws, and so widen the chuck face in contact with the blank.

Begin by truing the upper rim of the blank, easing in the wing of a bowl or spindle gouge rolled over about 45 degrees. Then use the same gouge to true and shear cut the side using the nose of the tool to cut in from either face.

As you true the side, use calipers to set the required diameter. Then mark the thickness of the plate, measuring from the trued upper face, and turn a flat base on that line (still visible on the rim of the base in the right photo below); initially use the wing of the gouge, mirroring the cut in the left photo above, but finish with shear cuts (with the bevel rubbing the wood).



When truing the blank, start with the top face



Measure the height of the plate from the top face, then remove the waste with a gouge to create a flat face on the base. Here you see a $\frac{3}{8}$ in. (10mm) deep-fluted bowl gouge, but a $\frac{1}{2}$ -in. (13mm) spindle gouge is just as effective

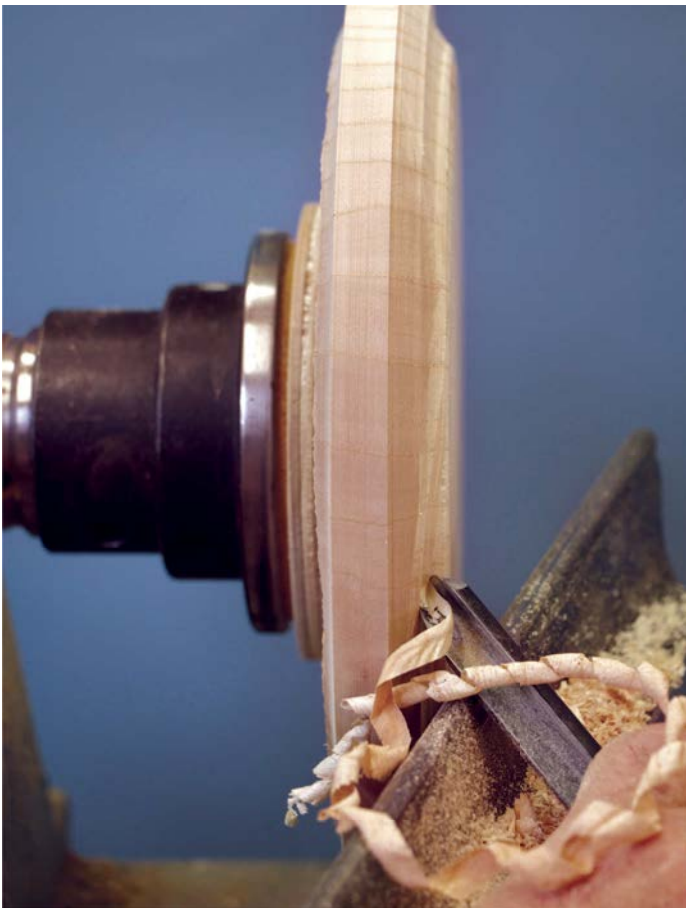
2 When the base is flat, lay out the diameter for the chuck. Here I'll use 6-in. (150mm) dovetail jaws to enclose the foot; this is preferable to expanding smaller jaws within a recess. If you use



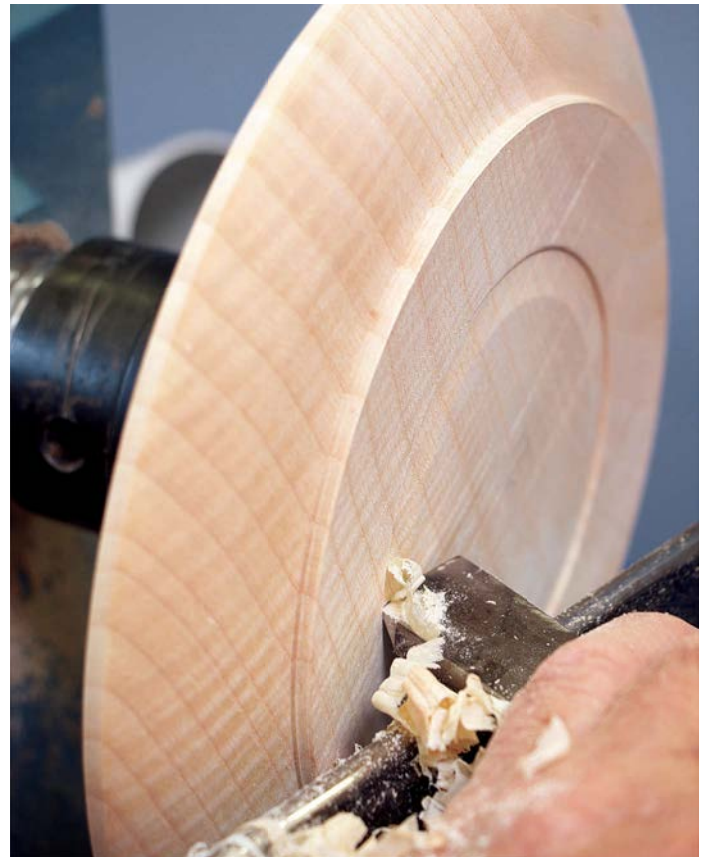
Lay out the diameter for the chuck. Gripping around a foot with the multipurpose jaws is far more secure than expanding jaws within the smaller circle

expanding jaws, a depth of $\frac{1}{8}$ in. is more than deep enough for dovetail jaws, but make sure the bottom is flat, to ensure the jaws fit snugly into the corner of the recess.

3 Cut straight in on the line marking the chuck diameter to establish the diameter of the foot, then turn the profile (from the top of the foot), removing the bulk of the waste with a gouge before finishing with either a skewed or square-end scraper.



Turn the plate profile before attending to the base



Make the base slightly concave. Now is the time to add any decorative detail, but take care to keep it shallow so you don't compromise the depth to which you can hollow the other side



Round over the foot using a $\frac{3}{8}$ in. (10mm) detail or spindle gouge

4 Use a skewed shear scraper to turn the base very slightly concave so the plate will sit flat on its rim. To add some basic detail, simply ease the corner of the scraper into the wood.

5 Complete the foot by rounding it to a bead. First ease the nose of a $\frac{3}{8}$ -in. (10mm) spindle gouge into the corner at the top of the foot. Keep the tool on its side so the right wing doesn't catch on the foot. Then round over the rim of the foot using the left wing of the same gouge for a delicate shear scrape.

6 Sand and finish the profile and base of the plate.

7 Use a drill press to drill depth holes into the top of the plate so you have a guide as to how deep to hollow. The surest way not to



Sand and polish the base of the plate. I sand plates to 320 grit, finishing with a rotary sander to eliminate concentric sanding marks

drill too deep is to set the drill depth using some scrap that's equal in thickness to the proposed thickness of the plate. Then drill a couple of holes, one further from center than the other.

8 Hollow the plate using either bowl gouges or scrapers. I tend to rough out with a $\frac{3}{8}$ -in. bowl gouge and finish with scrapers for greater control of the shape. With silica-impregnated woods that blunt tools in seconds, I use scrapers for roughing rather than shorten my more expensive gouges.

When refining the inside shape, first turn to the bottom of the depth holes. This should produce a flat surface across the center and you can check for this with a small straightedge. On curved surfaces I tend to



TOP: Using scrap that's equal in thickness to the proposed thickness of the plate, set the drill depth. **BOTTOM:** Drilling two depth holes will help you achieve a flat surface across the center of each plate

trust my sense of touch to achieve smooth curves, then I check by assessing the evenness of the shadow cast by the straightedge.

Alternatively, turn the lathe off, then hold a strip of stiff plastic or paper to your curve. Mark points of contact between spaces, then hold a soft pencil to these as you spin the job by hand. Now turn away the lines, treating them like the burnish marks.

This plate has an undercut inner rim so it can be re-chucked if required, either to modify the foot or for refurbishing years down the track. To undercut the rim I use a $\frac{3}{4}$ -in. (19mm) skew chisel flat on the rest as a negative-rake scraper, making use of the bevel side to cut the inner lip of the plate rim while the edge cuts the inner curve.



Hollow the plate first with a gouge (*above*), then when the depth holes are almost gone, complete the inside using a scraper (*below*) with a slightly radiused edge

9 Sand and finish. And that completes the plate unless you want to remove the foot, in which case reverse the plate on the jaws, with the jaws expanding inside and against the rim detail.

MAKE A MULTI-STRAIGHTEDGE

A multi-straightedge, a useful tool for checking curves and flat recesses, is easy to make. Cut a scrap of hardwood, plywood, or MDF so each side is a different length. Sand these straight on a disk or belt sander.



You can check flat or curved portions with a homemade straightedge



To undercut the rim I use a skew chisel as a scraper, using both the edge and bevel side to cut the wood

Squarish plates

A 6-in. (150mm) round plate barely accommodates a piece of toast, whereas a 6-in. square plate does so with ease. Square and parallelogram plates are made following the same procedure as for round plates.

A square blank whirling on the lathe makes for an exciting turning experience, but it's easy to catch a finger as the corners swing round. That's painful and often bloody. You soon learn to keep your fingers on your side of the tool rest, but it's safer to glue on waste blocks, so you turn the square or rectangle within a disk. When gluing up waste blocks, make sure the joined edges are straight and flat and use a good quality

wood adhesive. To find the center of a squared plate within the waste blocks, draw the diagonals corner to corner on the plate blank and then drill for the screw chuck where the lines intersect. After you've glued on the waste blocks cut the blank round on a bandsaw.

Square-rimmed plates look best when the edge is an even thickness. This is easy to check if you're turning a naked square (devoid of waste blocks). If you have waste blocks, remember that any bumps on your otherwise smooth curves show up as an undulating rim and there's not much you can do about them once the waste is cut away.

Check your curves carefully using the straightedge, as in the photos above, and look for an evenly curved shadow cast by the straightedge.

When the turning and finishing is done, break or cut the waste clear and finish the edges on a sander. I consider a truly square plate more than a trifle boring, so I shape the edges so from above they appear curved. In fact they are straight off a disk sander and flat in one plane, having been presented to the sander at an angle. The edges can be chamfered with precision, but I like a bit of asymmetry, so each side of my 'square' plates tend to vary slightly in length. ●



I find small square plates particularly useful and they're in constant use



If you don't like the idea of square corners whizzing around on the lathe and the possibility of hurting yourself, gluing on waste blocks (which you remove later) makes the turning a lot safer



I find precisely squared plates rather boring, so sand them freehand. Don't worry if each side is slightly different



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The biggest wins

Kurt Hertzog talks us through what he calls ‘the biggest wins’...

If you’ve been turning for any length of time, you’ve probably accumulated a large selection of tools. Always added with a perceived need in mind, the quantity of tools tends to outstrip our real needs and often, our tool storage space. Which tool you pick up to use does matter. You’ll select the type based on the cut to be performed and the size based on the project at hand. Avoiding the cheap joke, in my opinion, the biggest tool wins. The inherent advantages to the bigger tool are: more mass, which dampens vibration and reduces flexing; longer length improving resolution, mechanical advantage, grip/body contact options and cutting edge length with the versatility and enlarged ‘sweet spot’. All things considered, you’ll do well to reach for the biggest tool you can lay your hands on that will fit into the cut being made. Not meant to be a controversial statement, but more of a good rule of thumb that will get the job done in the safest most efficient manner. Let me support this with my reasoning.



Reaching too far or asking too much causes mishaps. Get sufficient mass, length, strength and leverage

Safety

The safe use of your tools is in your hands, no pun intended. Putting too much force on a tool, whether it is smaller than needed or improperly sharpened, can be the cause for incidents. You purchase or make your tools based on their intended use. Selecting the correct type of tool for the task is only part of the equation. Selecting the correct sized tool within that tool type is just as important. Using too small a

tool for the task can do a less effective job than intended, particularly if you reach further over the rest than what it was designed for. Any time you ask more of any tool than it is designed for, you create a risky situation. Any oversized tool rarely presents a safe use issue. The old joke about ‘when in doubt get the bigger hammer’ applies. It is far better to under tax a tool than to ask too much of a tool.

Vibration

When you think of the enemies of good quality cuts, one that should be near the top of the list is vibration. It is obvious that if a tool is experiencing vibration of any sort, the cutting edge engaged with the wood will not be able to make the best quality cut. Vibration in the tool shaft will be carried to the tool tip with the potential to be chatter. A bigger tool

has more mass both in the tool shaft and the handle than the smaller tool. The more mass, the more vibration dampening effect there is. Have you wondered why people install large weighty handles on tools? It is to minimise the vibration they experience in their hands and bodies. Adding mass to the tool handle can also enhance the feel and controllability when properly sized and placed. A shorter handle doesn't present you with the ability to tuck it in nicely to your body. When you are selecting your tools for purchase, feel the heft of the tool. I suggest you get the tool that is larger and heavier. You won't often be carrying it around. Most of its life it will be supported by the tool rest so take advantage of the highest mass you can when making your purchases.



The same scraper face, but two very different tools. The greater mass tool will better dampen vibration



Given a choice, always reach for the more massive tool if it can possibly fit your application

Flexing

Flexing might be a subset of the category of vibrating. The flex that a tool might have could certainly enter into the vibration of the tool in use. Imagine performing a cut over the toolrest with a large tool. You exert the force needed to make a pretty serious cut. Now, imagine trying that cut with a smaller tool. The shaft of the tool won't allow you to engage the same level of force without flexing. Chatter? Interrupted cut? Just plain flexing away? The larger the tool,

the larger the tool shaft; the longer the tool is overall and the more reach over the rest that you can safely perform.

Don't underestimate this. More accidents are caused at the lathe by reaching too far over the rest for conditions. Those situations include speeds and feeds as well as the material, but mostly reaching too far with the tool being used. Safe reach is directly impacted by the size and length of the tool.



Keeping your reach within reason, a sturdier tool will not flex away from your cut or scrape

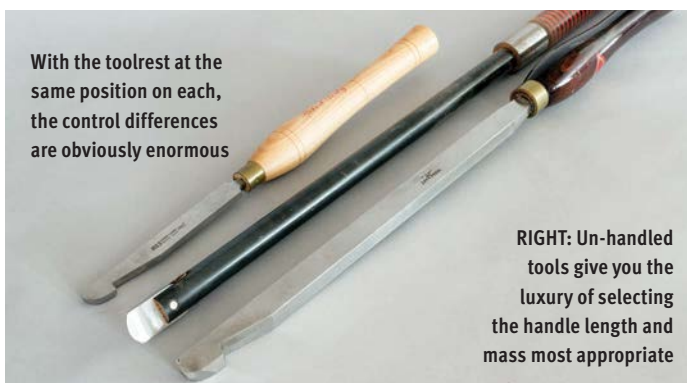


Not too common with the retailers any longer, my 25mm shaft bowl gouges have performed admirably

Control

The control (or perhaps more accurately the resolution) you'll have manipulating the cutting edge is a function of your fulcrum effect. With a long bar and the fulcrum point very near one end, you have a very large amount of movement at the long end making very small movement at the short end. Like your tool, if you can move the butt end of the tool a considerable distance to move the cutter a small amount of distance,

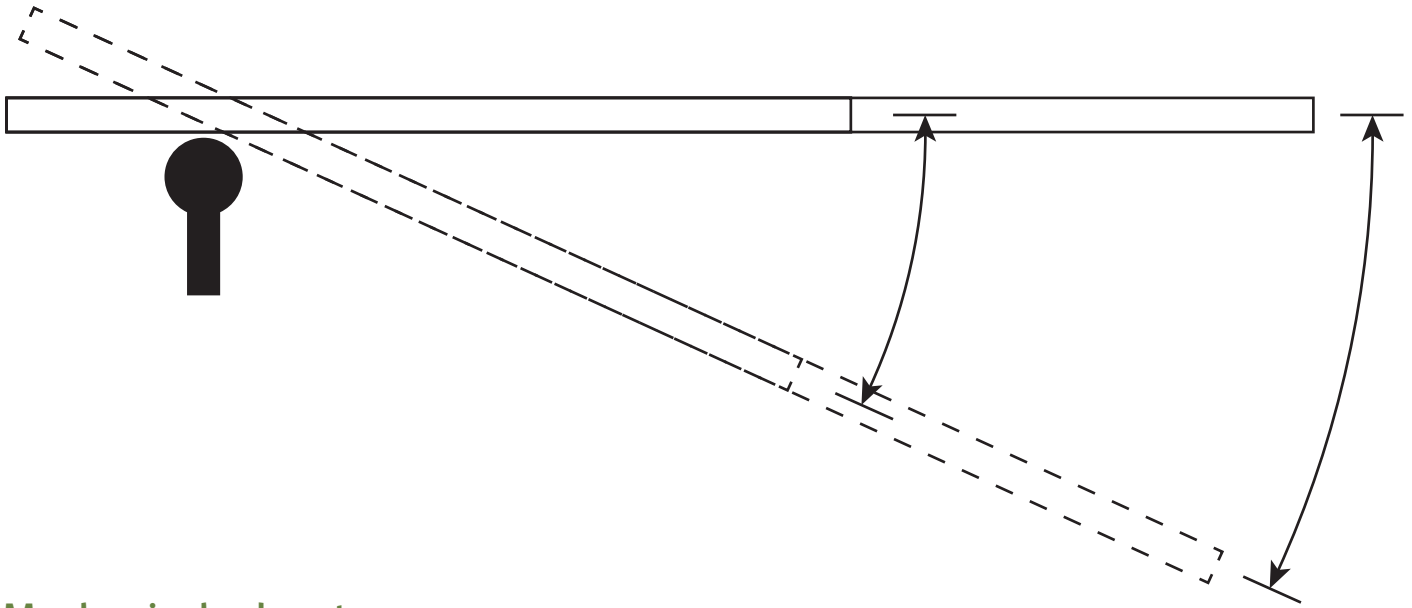
you'll have very fine resolution and precise control. With a shorter tool and the fulcrum point being your tool rest at the same distance from the end, you'll have far less resolution and mechanical advantage. Obviously, the control issues are a function of where the fulcrum, i.e. the toolrest, is with respect to the overall length. It is safe to say that the longer the tool, the more opportunity you have to take advantage of this effect.



With the toolrest at the same position on each, the control differences are obviously enormous

RIGHT: Un-handled tools give you the luxury of selecting the handle length and mass most appropriate





Mechanical advantage

With a larger tool comes a longer handle. That added length can provide improved resolution, as above, but also simple mechanical advantage of force. Because you'll have a longer lever, you'll have a larger multiplier of your force at the handle. The ratio of the distance from the cutter to toolrest to the distance from the toolrest to your controlling hand position will be the multiplier. If you want to 'lean into a cut', the mechanical advantage you'll get because of the lever

ratio can be enormous. Of course, the further you hang over the toolrest the lower the mechanical advantage will be. Suffice to say that you'll have a lot to gain with a longer tool. Any reduction in force you need to supply to control the tool will make your fatigue lower at the end of your turning session. It might sound silly, but much like a good anti-fatigue mat, any bit of stress and strain that can be reduced helps and will make your turning session less tiring and more enjoyable.



Hollowing rigs make great use of mechanical advantage. It uses support as close as can be done



The huge mechanical advantage lies in the long, massive bar that is captured as well

Forgiveness



With the sweet spot between 25 and 50% of the edge, the bigger the tool, the bigger the sweet spot



You can certainly use a smaller tool but I see nothing to be gained. It is less forgiving



The bigger the tool usually means a bigger bevel to rub. That is beneficial. Also, any deviation from the sweet spot of the tool edge and its relationship to the cutting action can cause a problem. That can range from a lower quality cut to a catch. The easiest way to illustrate the point is with the skew chisel. Thinking of using your skew chisel in a planing cut situation. Your tool edge is presented to the work somewhere around 45°

from the axis of rotation. While there may be some differing opinions on the numbers, the sweet spot for this type of cut is with the work contacting the cutting edge surface from about 25–50% of its length. You can deviate slightly in position on the cutting edge contact position and the angle, but if you stay in this area on both, you'll rarely have any issues with your skew chisel cut. Minor tweaking of both the presentation angle and the contact position

while performing the cut will indicate which gives you the best result. Once you deviate from the sweet spot areas, you are headed for trouble. Using the skew as an example, if the sweet spot is from 25–50% of the cutting edge, it stands to reason that the longer the cutting edge is, the bigger the sweet spot is and the more latitude you have for working. Small skew presents a small cutting edge length and the corresponding smaller sweet spot.



My workhorses. All rectangular shafts except one oval for fitting into very thin openings



Find a large sized skew with a good heft to it and master it. That extra space in the sweet spot pays dividends

It is simply two things

Bigger tools have a bigger tool shaft and a bigger handle. The larger tool shaft reduces vibration, provides longer reach, and provides more area for a bigger cutting edge. Now, the bigger the handle, the longer and more mass it has. The longer handle impacts the points we've made about mechanical advantage and resolution. Both tool shaft and handle

length and mass interact with many of the characteristics to but make things simple, it is easy to think about them as being important in these two areas. Are there rules of thumb for how big, how far, and how heavy? Shorter tools, shorter safe and effective reach. Longer and larger tools provide you the option of longer safe and effective reach.

DID YOU KNOW?

Stu Batty recommends:

A good ratio of length of tool in front of the toolrest to the length behind the rest is:

1:5 for a standard gouge

1:7 for a standard scraper

1:3 for a negative rake scraper



You can see that the standard scraper can't reach very far over the rest and stay within Stu's guidelines



This scraping rig will get you to the suggested length to overhang. You can also add more length to the handle

Caution on engagement

Within reason, a larger amount of edge engagement is an advantage in many respects. That isn't the case with scrapers. The biggest tool wins in the case of scraper too with a huge caution. The forces on the turning and the tool are proportional to the amount of engagement and the speeds and feeds. The temptation is to think that your bigger scraper lets you present a larger amount of edge to the work. You should always engage the amount of edge based on the forces involved, not the amount of edge that you could present. Any amount other than the same as you'd present with a smaller tool is too much. It is the recipe for an incredible catch.



By design and manufacture, spindle roughing gouges are weakest right at the tool handle insertion point



By comparison, my 25mm bowl gouge is incredibly strong throughout its length and dampens vibration wonderfully



Big is good, but be cautious of engagement. Too much contact will create excessive forces and trouble

Exceptions to the Golden Rule

The saying 'never say never' holds true here. There are instances when using the biggest tool possible isn't the correct answer. The time the biggest tool probably isn't the answer is when the biggest tool will present too much cutting edge to the work. Even owning a 38mm spindle roughing gouge I sometimes opt for the 20mm spindle roughing gouge to reduce edge engagement. If I need dampening, I skip the spindle roughing gouges and go to my biggest bowl

gouge. My 25mm bowl gouge takes nearly all of the impact rather than me receiving it. When roughing a bowl and doing the heavy work, the bigger the tool, the better. Once everything is done and I'm going to perform that very last finishing cut on the inside, I will sharpen and use my 6mm bowl gouge rather than my 20 or 25mm bowl gouge. This is based on the dexterity I feel with that tool. In this instance, the small size and lower mass gives me an increased sensitivity.

Just that final continuous light cut fairing everything together. With a sharp edge and that feather cut being made, I will opt for the smaller tool because of the improved 'feel' I get making the cut. I certainly am not overtaxing the smaller gouge in reach or work effort. The smaller amount of edge presented makes that very light cut easy to make. Maybe it is purely psychological but I find I can control that slightly smaller tool for a better result in this instance.



For the most part, a large spindle roughing gouge is the correct tool but be cautious of too much 'edge'



Controlled engagement is the key to nice ribbons of wood being cut away



There are occasions when the smaller spindle roughing gouge is in order; less edge in the mix

Directionally correct

Did you ever wonder why hollowing rigs are designed with long dimensions behind the toolrest? The more support, mass, length, outrigger capture, there is the better the rig can perform. Reach only as far over as needed and let the rest of the mechanics and mass do the work. Over the years, several turning tool manufacturers have tried to



This illustrate some of the ideas for tools. Put the important steel where it needs to be. Strengthen elsewhere



Another good idea of strengthening the area where the handle will attach

buck the traditional tool designs. They have offered tools with beefier shafts, reduced gullet grind lengths, replaceable tool tips and adaptable handles. For the most part, none of these have gained wide acceptance. It probably is because they differed from tradition. It is one of those self-fulfilling prophecies. If a design is new or not popular yet it means low start up production volumes. Lower volumes produced mean no economy of scale and higher prices. Higher prices means lower purchased quantities and hence continued lower volumes produced.

Conclusions

Hopefully I've made the case for using the biggest tool wins. My goal was to get you thinking about tool selection from your purchasing habits to your standard use habits. The bigger the tool, the less the vibration, the more effective and safe reach over the rest, the finer the resolution and more control, the bigger the sweet spot, the larger the bevel, the larger the cutting edge, and the stronger it is. Give it a bit of thought. Perhaps you'll begin using the biggest tools that you can fit into the application and reap the benefits they bring to the party. ●

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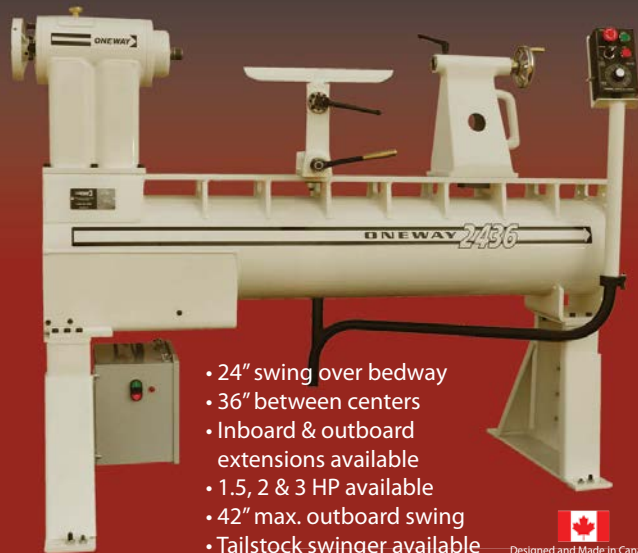
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Wizardry in Wood 2016

Briony Darnley travelled to Carpenters' Hall, London for her first woodworking show and tells us about the event

Starting in 2004, October 2016 brought the fourth Wizardry in Wood event to Carpenters' Hall, London and I was lucky enough to visit the show – my first woodworking show, in fact! The show promised 25 artists, live demonstrations, private collections and exhibits from the Royal Botanic Gardens, Kew, and it delivered. There was also the opportunity to see all the winners and runners' up from the Turners' Company 2016 Competitions, of which our Editor was a judge. Upon arrival I could have opted to take the short guided tour of the exhibition, but I chose to make my own way around the event and, where possible, grab at the chance to speak with the artists.

I wanted to learn more about their art and craft, as well as see work from a number of the world's greatest contemporary craftsmen, and work from one of the world's largest private collections – the Daniel Collection.

Daniel Collection

A collection of 48 pieces make up the Daniel Collection that was on display, created by Shirley Sinclair and Jonathan Cuff. It is one of the UK's largest collections of modern woodturnings. The curated display of work showed an abundance of skill and creativity, from UK and international craftsmen.

Displayed in glass cases, all sides were on show and everyone could get a good look. Each piece could be fully appreciated. The works on display came from artists, including: Nick Arnall (UK), Benoit Averly (France), Eli Avisera (Israel), Marilyn Campbell (Canada), Bob Chapman (UK), Michael Hosaluk (Canada), John Jordan (USA), Alain Mailland (France), Pascal Oudet (France), Binh Pho (USA), Betty Scarpino (USA), Hayley Smith (USA), Jacques Vesery (USA), Hans Weissflog (Germany), John Wessels (South Africa), Don White (UK), Mollie Winton (USA) and Rosemary Wright (UK).



Binh Pho's Lavender, in the Daniel Collection

The artists

Once I had walked back and forth along the Daniel Collection, I made my way over to the artist's stalls. Some stalls were manned by representatives of larger groups, such as The Register of Professional Turners, the Association of Woodturners of Great Britain and the Society of Ornamental Turners.

While it was hard to get to the artists themselves, who were extremely busy answering visitors' questions, I managed to have a look at every stall and get a closer look at their work. Each stall displayed and showed off the different and possible skills that can be used in woodturning.

ON SHOW

There was plenty to see, from a number of artists. Names included:

- Nick Agar
- Sally Burnett
- Richard Chapman
- Angus Clyne
- Andy Coates
- Paul Coker
- Melvyn Firmager
- Dennis Hales
- Mick Hanbury
- Mark Hancock
- Reg Hawthorne
- Louise Hibbert
- Simon Hope
- Kevin Hutson
- Phil Irons
- Richard Kennedy
- Ray Key
- Stuart King
- Eleanor Lakelin
- Carlyn Lindsay
- Stuart Mortimer
- Gary Rance
- Joey Richardson
- Mark Sanger
- Les Thorne



The AWGB stand displayed a variety of work



Phil Irons' colourful stall drew a crowd



Display of work by Angus Clyne



There was plenty to look at on Joey Richardson's display



Dennis Hales brought a range of his bright bowls and platters

CARPENTERS' HALL

The Carpenters' Company has been based on London Wall since its first Hall was built there in 1429, and there has been three halls since that time. From medieval times Carpenters' Hall has been used by groups and organisations to meet and entertain, including other guilds. In January 1519/20 the land was acquired by Thomas Smart, Master of the Company, and he left it to the Company in his will, dated 12 March of the same year.

A fire in the mid-19th century severely weakened the building and a second Hall was built during the 1870s, opening in 1880. The third Hall, which still stands today, was built following an air raid in 1941 when the second Hall was completely burnt out. The third hall, which was playing home to the artists throughout the event, was opened in 1960.



One of the exhibits on display from the Kew Collection



Pierced work by Richard Kennedy

MICK HANBURY

Mick Hanbury has developed a unique style of decorative finishes over the years and is well known for his finial boxes, elegant spiral stem goblets and patterned platters. His colourful stall displayed a wide range of his work and finishing methods, as well as a collaboration or two.

How many times have you been to Wizardry in Wood?

This is my first time visiting.

Where have you travelled from to be here?

I've come down from Lincolnshire.



Your favourite piece you have on display?

This (see platter, centre top) is one of my favourite pieces I have here today. This was a day's work.

How did you pick which pieces you were going to bring with you?

I've been turning for 25 years, so I wanted to bring a nice selection of my work. It really shows how my work has developed.

DENNIS HALES

Dennis Hales displayed turned, carved and textured surface pieces. His stall was full of brightly coloured bowls and platters, with some turned fruits mixed in.

How many times have you been to Wizardry in Wood?

This is my second visit.

Where have you travelled from to be here?

I'm based in Norfolk, but came over from Norwich to be here.

Your favourite piece you have on display?

One of my cherry turnings, as it combines the colour technique I use in my fruit, but with an organic finish.

How far in advance do you plan the pieces you'll be putting on display?

What I tend to do is hold my work back on the year of Wizardry in Wood, to set up a full display. After the show I then release the pieces to the galleries for the Christmas season. I also sell them at Blackthorpe Barn.

How has the event changed/developed?

In principle it's very similar in as much as the focus is on the competition work and selection of trade stands and turners selling in the main hall. It's certainly a diverse range of work this year.

GREGORY MORTON – REPRESENTING THE REGISTER OF PROFESSIONAL TURNERS

Gregory has been turning professionally for more than 20 years. He is listed on the Register of Professional Turners and has won several prestigious awards for his work. There were examples of his in both the Daniel Collection and in the Association of Woodturners of Great Britain's exhibition stall.

How many times have you been to Wizardry in Wood?

I had my own stall here last year, but this time I'm representing The Register of Professional Turners, who have been here from the beginning.

Where have you travelled from to be here?

I've only travelled from Surrey.

How do you plan the pieces you'll be putting on display?

For my personal selection I've just worked with the material I had on hand at the time.

How has the event changed/developed?

Every year the standard and events goes up a level. It was a much tamer version the first year, and the quality of work is only getting better and better. This year seems to be aimed more at artistic work, and less functional than before.



LOUISE HIBBERT

"All of my work begins with extensive visual research, sketching and a technical scaled drawing. I find that using the lathe gives my work rhythm and balance, almost like a structural backbone within each piece. I then begin carving, texturing, applying airbrushed inks, resins or metals to create the intricate details," says Louise.

How many times have you been to Wizardry in Woods?

This is my first time, but I have sent a piece for competition before.

Where have you travelled from to be here?

I've come from North Wales.

Your favourite piece you have on display?

It has to be my moth light. This was in collaboration with a paper artist. It's something I've never done before, and we even went on a field study to see how they move, releasing them afterwards.

How far in advance do you plan the pieces you'll be putting on display?

Well, I know my pepper mills always sell at shows, but I also wanted to show my one-off pieces. I like to stretch myself with techniques and ideas in my work and show this.



The biennial competitions

The Editor, Mark Baker, was invited to help judge the biennial competitions and here's what he had to say: "The Worshipful Company of Turners organises a turning competition every two years and this year's event coincided with Wizardry in Wood. This made for a real treat as far as what one could see and the people visitors could meet, as well as getting up close to work, talking to the makers and finding out a bit more information about the maker and their work.

"As one of the judges involved in a couple of the competition categories, I was fortunate

to be able to work alongside the other judges and handle some of the competition pieces on display. This really does add another level to the experience, but also a huge amount of responsibility and respect for what people have taken the time to make and submit.

"There were more competition entries than there have ever been before and this made things a lot more exciting. The range of work on display was more diverse than ever. Turners really are experimenting and developing turned work at quite a rate. There was a debate as to what is, or is not turning,

but no one can deny there was plenty to see."

For a full list of the competition winners and competition categories go to: wizardryinwood.com/competitions

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Colin Priddy won 1st place in the Masters Open Competition (Plain Turning)



1st prize went to Louise Hibbert in the Open Themed Competition. This year's theme was the Great Fire of London



The 1st place winner in the Felic Levy Open Competition was a piece by Andrew Mason



1st prize in the AWGB Plain Turning Competition (Junior) went to Macaulay Watkins

The Ray Key Youth Turner Competition 1st prize winner was Thomas Streeter



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Andy Coates

Andy is a professional woodturner and has a workshop and gallery in Suffolk. He mostly makes one-off pieces, but is just as likely to be found doing small batch runs, antique restorations or any number of strange commissions. He also demonstrates and teaches turning. cobwebcrafts@btinternet.com
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Chris Hart

Chris Hart is a retired Sales and Marketing executive now living in the beautiful North Wales countryside on the edge of Snowdonia National Park, where he is currently developing ornamental turning techniques and is an active member of Shropshire and Mid Wales Woodturning clubs
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Colwin Way

Colwin started turning aged 13 and has since gone on to teach the craft and wishes to continue to give people confidence to try the wonderful hobby for themselves.
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Ernie Conover

Ernie Conover is best known for teaching and writing about woodturning, as well as designing and marketing the Conover lathe.
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Richard Findley

Richard discovered woodturning while working for his father as a joiner. He makes all kinds of work to commission, and also offers demonstrations and a range of woodturning supplies.
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Gary Miller

Gary has been a woodworker for many years, but it wasn't until he retired that he became interested in woodturning. Gary is an Executive member of the Thames Valley Woodturners Guild in London, Ontario and demonstrates at various clubs and woodshows, mainly in Southwest Ontario.
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John Hawkswell

John has been a woodturner for over 20 years. His life-long hobby is furniture making and he started turning when he needed some legs for a table. Shortly afterwards he joined The Gloucestershire Association of Woodturners. He is now the club chairman.
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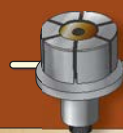
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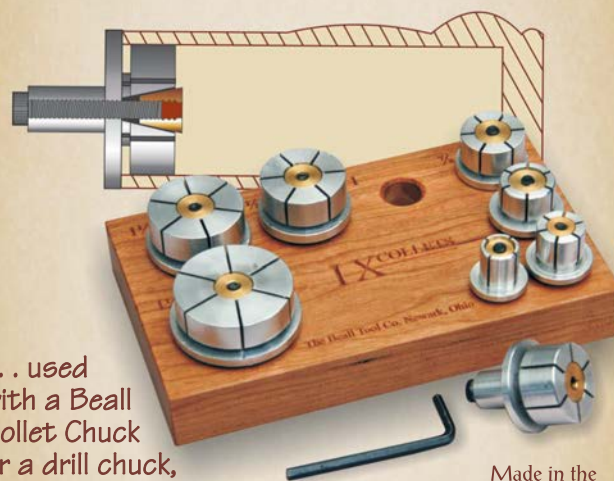
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Metal chucks myths

Ernie Cover tackles the myths surrounding metal chucks and salesmen...

Traditionally parents warned their children ‘beware of sweet talking salesmen!’ Nothing could more poignantly showcase this old cliché than an advertisement for, or a huckster pitching, a four jaw scroll chuck. Anything that holds work in a lathe can be properly called a chuck. Since I was a boy, lathes have come

with three chucks: a drive centre, a live centre (up until about 1980 it would have been a dead centre) and a faceplate. Many turned their entire lives with just these three chucks. Serious turners would strengthen faceplate inventory to a phalanx of five to 10. Even today the lion’s share of spindle and some faceplate turning can be accomplished with

a drive centre and a live centre. The great thing about turning between centres is that the work can be chucked and un-chucked ad infinitum without any loss of concentricity.

It is possible, especially with green wood, to turn a bowl on a faceplate in one chucking. Simply screw a wood blank to a faceplate and turn a bowl. The orientation has to be with the mouth of the bowl toward the tailstock, which makes turning the base and foot with a bowl gouge challenging and much less intuitive. Additionally, the attachment screws protruding into the wood diminish the bowls depth. Once the bowl is turned and sanded it can be cut off, but the trick is to cut above the screws and below the lowest inside depth. At this juncture many aspiring turners have created a funnel. If you aim the cutoff tool a bit to the right, an undercut base that can just be sanded smooth is the result. Or the bowl can be reverse jam chucked in the normal way to turn a refined foot. The point I am making here is chucking is fast once you have gained the necessary skill with a bowl gouge. My mentor, Rude Osolnik, turned a myriad of bowls this way.



Turning between centres allows an infinite amount of re-chucking with no loss of concentricity



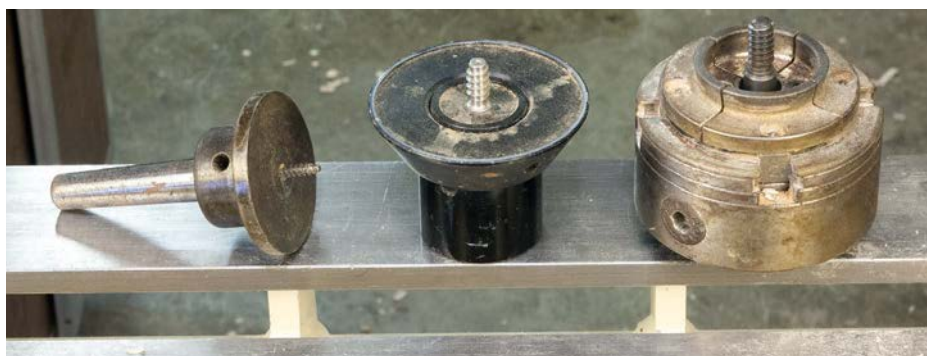
Turning outside of bowl on a screw chuck

The ranks of amateur turners grew in the 1970s and 80s and it became apparent to the teaching community that most punters did far better if the side that was ultimately going to be the inside of the bowl was screwed to the faceplate, the outside and foot was turned first. This oriented the foot to the tailstock end of the lathe and made the cutting and fairing of beautiful curves with a bowl gouge easy and intuitive. To reverse chuck the bowl, a shallow, straight walled mortise was scraped in the foot and the bowl was glued to a like tenoned block of wood on another faceplate. The inside was now turned. After cutoff the nearly finished bowl was jam chucked to turn away the foot to a gentle concave shape, removing all traces of chucking.

Screw chucks

A great alternative to a faceplate is the screw chuck. This chuck has been standard kit forever, but up until the 1980s it was generally a Morse taper with a small wood screw protruding from the centre. It was originally intended for the turning of small items such as chess pieces. In the 1980s, large screw chucks that threaded onto the spindle nose came along. The screw had a very sharp milled thread that seated nicely in a 9.35mm drilled hole. The blank could be threaded on to the screw for the turning of the outside of the bowl.

A glue block was then threaded onto the



(L–R) Traditional screw chuck built on a Morse taper, Glaser screw chuck from the 1980s, Super Nova with screw in place

screw and a tenon was scraped that matched the recess that you just fashioned in the foot. After turning the inside you could cut the bowl off and unthread the glue block. A wood disk of sufficient diameter to make a jam chuck for reverse chucking was then threaded on. One screw chuck could replace a bunch of faceplates. I still find it a very efficient way to turn bowls.

In the 1980s, the machinists that took up woodturning brought four jaw engineering chucks to the game. The blank could now be screwed onto the chuck and the outside turned. Poland was producing some reasonably priced four jaw engineering chucks. Unfortunately, the shape of metalworking jaws was wrong for wood. Good engineering chucks have two piece jaws with a bottom jaw that engages the scroll and

two sets of top jaws, one for inside and one for outside holds. When added to the price of the Polish chuck it became a fairly expensive kit, but many turners embraced this great idea.

In 1988, Nova introduced a ground-breaking four jaw scroll chuck specifically designed for holding wood. This innovative small lever chuck sported two-piece jaws shaped for wood that facilitated both inside and outside holds. What's more is the jaws were angled on the outside. This enabled much better inside holds if you scraped a matching dovetail shape into the mortise. Reasonably priced, it was a winner! Many other companies followed Nova's lead to the point that there were now awash in a cornucopia of good chucks.

This long preamble brings me to some hard facts. First is the sales pitch that a four jaw scroll chuck will solve all of your holding

Chucking recess detail

A recess is made by first turning a shallow depression with a bowl gouge then forming the walls with the chucking scraper at the right. Recess must have walls that taper outward and be flat on the bottom. There can be no fuzz at the corner for that will prevent proper seating. Squareness of hold is dependent on the face of jaws registering on the bottom of recess and concentricity is dependent on the jaws expanding against a perfect wall. Slippage is prevented by the friction of jaws against walls.

Opened to point where jaws form a perfect circle. Transfer the radius of this circle to bowl.

Much the same scheme is necessary with glue blocks, albeit with a straight walled recess and a straight walled tenon that does not reach the bottom of the recess. The strength is in the shoulder around the recess. Both the glue block and the bowl have to have level shoulders that meet perfectly for the glue to hold!

Cross section of bowl

Ground to less than 90°

© Ernie Conover 2016

problems. They won't and the real message should be that a scroll chuck is very useful, but if you cannot turn a bowl with a faceplate and glue blocks, it will not be very useful at all. Glue blocks require precise fits between the mortise in the bottom of the bowl and mating tenon on the block. Equally important, the shoulders of each piece of this duo must be dead level. If either, or both, of the shoulders are off camber then the strength of the glue joint will be affected severely as the strength of a glue joint drops by a power of three as the gap increases.

Scroll chucks

The same precise fits are required in fitting a scroll chuck to the foot of a bowl. The diameter of a recess or a tenon works best when they closely match the diameter where the chosen set of jaws most accurately form a circle. The bottom of the mortise has to be dead level with a clean, crisp inside corner.

One of the most useful features of virtually all modern woodturning scroll chucks is a large screw that can be clamped into the jaws making them into a heavy-duty screw chucks. I enjoy using this feature to rough the outside of most bowls. I then scrape a recess in the foot that is the diameter where the jaws form a circle and reverse chuck, almost always with an expansion hold. This is quick fast and efficient if you can scrape all of the fits precisely with no fuzz.

I also use scroll chucks with tower jaws



Using tower jaws to finish the front of a between centres spindle-turned knob

to hold spindle turnings for secondary operations. Pulls are a good example; I turn a pair between centres with the faces torching and their tenons against each chuck. After I cut them in half I chuck them by the tenon in a set of tower jaws and turn the faces also setting a contrasting dot in the middle. I am rewarded with a pair of knobs that have an exact diameter and grain match. On a chest of drawers I graduate the pulls making them a bit smaller on each drawer upwards.

I must confess that I often grab a chuck of timber in a four jaw chuck and then turn some sort of custom wooden chuck for my purposes. It is faster and easier than

mounting the same piece of wood on a faceplate. The downside of metal chucks is that too often a turner makes the piece fit the chuck and the design suffers. A good example is a small bowl with a supersized base because a wee set of jaws is lacking.

Glue blocks and jam chucks are cheap, reliable and design friendly. In general, a properly fitted glue block has a more secure hold than a scroll chuck gives. Students rip bowls off of four jaw chucks these days much more frequently than they ever did with glue blocks. Darn salespeople... ●

AAW: A global community of woodturners

The AAW talks about woodturning legend, Albert LeCoff



Albert LeCoff works in his office, surrounded by a lifetime of memories

People tell stories of individuals who pulled themselves up by their bootstraps, hustled their way to self-made success or scratched their way to the top. But in the real world it's rare that remarkable people get there alone. More often, successful people are members of a community of like-minded individuals who encourage them to become the amazing people they were destined to be. Connecting with a woodturning community can have many benefits such as an ongoing support system.

Made up of members with varied skills like forms of philosophies, skills and knowledge, communities can inspire and motivate people, as well as challenge them to think creatively and grow. With the support of a community, you don't always have to learn from your own mistakes. Instead, you can learn from others, find a mentor or even have someone you admire take you under their wing.

Communities offer contacts for networking and open doors to new opportunities.

As woodturners, we share a distinctive passion that enables us to benefit from a unique community of people worldwide. Interaction within our community has become more accessible with the introduction of the internet. Today, it's faster and easier to learn, share ideas, woodturning techniques and develop useful relationships. However, nothing binds members of our community like live events, such as symposia. These events frequently offer active learning experiences that enable us to gain knowledge while being inspired by both the people and the process. We can personally see, hear, and connect with fellow woodturners on a deeper, more meaningful level.

Symposia have profoundly impacted the field of woodturning. Not only are these events a catalyst for bonding our community, they

are also a key to changing the way the world perceives woodturning.

Impact of Albert LeCoff on the woodturning community

There are a handful of people who have helped to transform the way the world understands woodturning. One is Albert LeCoff, inventor of the woodturning symposium.

From 1976–1981, Albert organised 10 symposia in Philadelphia, Pennsylvania with the support of his brother Alan and Palmer Sharpless. "At a time when turners were few and we were all isolated, he brought us all together," remembers Al Stirt. "That really helped the field and he doesn't seem to get as much credit for it as it warrants. The synergy and energy that these gatherings released was very wonderful and very important... Albert LeCoff had an incredible effect on woodturning."



Mark Baker facilitates an intimate critique session at AAW's 2016 Symposium



Sally Ault teaches adult hands-on session at AAW's 2016 Symposium in Atlanta, Georgia

Terry Martin wrote an insightful and revealing article about this early woodturning proponent in the October 2016 issue of *American Woodturner*. Martin quotes LeCoff on the way symposia changed woodturning: "I remember saying after the first symposium, 'What brings a 90-year-old potato farmer and an architect, both from Seattle to George School in Pennsylvania? It's woodturning.'"

From Martin's text: 'Albert's symposia became one of the reasons woodturning was changing, until it was no longer just another declining trade – it was becoming a grassroots movement with its future in the hands of the makers. However, the symposia were mainly preaching to the converted and Albert knew this was not enough. He wanted to organise exhibitions to inform a new buying public: "I tried to organise shows that reflected what I wanted the field to become – not just bowls, but furniture and sculpture.'

In 1985, attributable to his intense dedication to the woodturning, LeCoff

was invited to be the keynote speaker at the Woodturning Vision and Concepts conference at Arrowmont School of Arts and Crafts, in Gatlinburg, Tennessee. He closed his presentation by emphatically stating that it was an appropriate time for the woodturning field to have its own organisation.

Tib Shaw wrote of LeCoff in an American Association of Woodturners (AAW) 30th anniversary profile: 'Albert was one of the key founders of the AAW, and its first vice-president, but he stepped down [from his role with the AAW and as a full-time maker] not long after to co-found another institution in 1986: The Wood Turning Centre. Originally conceived of as "a place full of lathes, with a library and an exhibition space," it quickly became a site for innovative and imaginative shows and programming. Again, he paired with his brother Alan, whose skill at handling the details complemented Albert's talents in dream-spinning, relationship-building and leadership. Now known as The Centre for Art

in Wood, it has produced over 100 exhibitions, published 20 catalogs, and sponsors the annual Windgate ITE International Residency Program for competitively-selected wood artists, sculptors and photojournalists. The centre has worked with over 30 Philadelphia schools and its library are a valued resource for artists and researchers.'

Named an Honorary Lifetime Member of the AAW in 2008, Albert is also the recipient of the Collectors of Wood Art Lifetime Achievement Award (2003). That year, he was also named an Honorary Fellow of the American Craft Council. A 2011 tribute from Philadelphia mayor Michael Nutter, recognised "Albert LeCoff and The Center for Art in Wood for more than three decades of collaborative and visionary work to create recognition for wood artists and to exhibit their contemporary works of fine art and craft at Philadelphia's newest center for art."

Just like the symposia he developed, Albert LeCoff continues to have a profound and positive impact on woodturning. He is a tireless advocate for the craft, continues to connect the woodturning community and change the way woodturning is perceived globally.

Tell your stories of woodturning success

If you seek ways to be more successful in your own woodturning journey, a membership with the AAW can help. With the AAW, you can be part of our dynamic community of 15,000+ members globally who share techniques, inspiration and opportunities. Additionally, AAW membership can support you on your learning path, whatever your competency. With the largest portfolio of woodturning-related material in the world, AAW is a go-to resource for turners of all skill levels. AAW members have access to publications, including our award-winning *American Woodturner* journal, a variety of services, website tools, videos, grant opportunities, and specialty programming. See member benefits at www.tiny.cc/AAWBenefits. Recently, The AAW board authorised level rates for AAW memberships worldwide, effective 1 October, 2016. Members outside the U.S. no longer pay an additional fee for AAW membership.

If you seek active learning woodturning experiences that enable you to be inspired by both the people and the process, consider attending the AAW's symposia. The largest woodturning event in the world, AAW symposia bring together more than more than 1500 turners from around the globe to learn, share and celebrate the art and craft of woodturning. AAW's 31st Annual International Symposium will be held in Kansas City, Missouri, 22–25 June, 2017, at the Kansas City Convention Center. ●

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Community letters

Here are just a few letters the Editor has received from you, the readers

Making a manned bike

Hi Mark

I was interested to read the article in the Winter edition 2015 (issue 287) of the *Woodturning* magazine where you reported on the IWG Seminar Chapter Challenge of creating a bike. I thought the South East Chapter entry was very similar to the bike I had in my younger days and thought it would be interesting to try and make a working model myself.

I decided to start with the front wheel. Tulipwood (*Liriodendron tulipifera*) was used for the 2mm spokes because of its straight grain and birch (*Betula pendula*) plywood was used for the rim of the wheels because of its strength and stability in two dimensions. It took a few attempts to work out the angle and length of each spoke, but I eventually managed to produce a straight wheel with the hub concentric to the rim. I then continued with the back wheel making the sprocket for the centre hub. Sapele (*Entandrophragma cylindricum*) was used for the tyres stained black with a mixture of vinegar and steel wool. The frame was made from tulipwood. The handlebars, brakes and drive crank were all made from holly (*Ilex* spp.) since this has quite a strong grain and allows thin sections to be made more easily.

The chain came next and was the biggest challenge. It proved difficult to find a timber to make the chain links that could be cut very thinly and retain sufficient strength to hold the wooden pins in the links without splitting when the chain was put in motion.



IMAGES COURTESY OF ANTHONY MANNELL

Anthony used five different types of wood on his bike model

After many attempts I found the best timber for this was boxwood (*Cornus florida*). The mudguards, seat, lights, pump and pedals where all made from sapele.

After finishing the bike, someone I knew suggested that I should make a man to ride it. I constructed a figure from sapele and in

order to make him 'ride' I attached his feet to the pedals, the wheels on the bike being driven by a revolving sanding belt contained within the oak box beneath. Measurements of the bike with the rider are 330 x 190mm.

Anthony Mannell

Record Power

Mark

I was interested to read, at the time, your review in May's issue of Record Power's updated CL4 lathe as I own the previous CL3 model. When I purchased this in February 2014, I just started my woodturning journey and have been highly satisfied with its performance. On Saturday this week I went into my shed to finish of a project that I had started the previous day. However I had a problem with the motor on my lathe, it was running very slow even though the belt setting was for 2000rpm. I tried a few things like re-setting the belt, etc. to no avail and, as it was a Saturday, I could not contact Record Power. The outside of my shed needed a coat of paint (a job I had been putting off for a while, but needed doing before winter sets in). I phoned Record Power on Monday morning, spoke to Alan. He asked me if I had tried a few things, all of which I had to no avail. To cut a not so long story short, in just under 24 hours of finishing that phone call they had delivered a new motor, fitted it and I was making shavings again, happy days. Record Power's five year warranty is definitely 'what it says on the tin' and no quibbles whatsoever from them. Great magazine, by the way.

Ian S Elliott

Conkers are a treat for spiders

Dear Mark

In reply to John Collins, I can confirm that conkers do work as a deterrent against spiders. My wife, Maureen, and I live on a barge on the French canals for six months during the summer, Maureen detests spiders. Boats are notorious magnets for spiders, they drift in on the wind and board from the vegetation on various moorings. If we did nothing we would be overrun by spiders. Each year, around October, we harvest conkers as we pass through the French waterways. The fresh conkers are then placed around the boat in bowls and we refresh them all each year. This does not make us completely spider free, but the significant reduction is appreciated.

Clive Bound

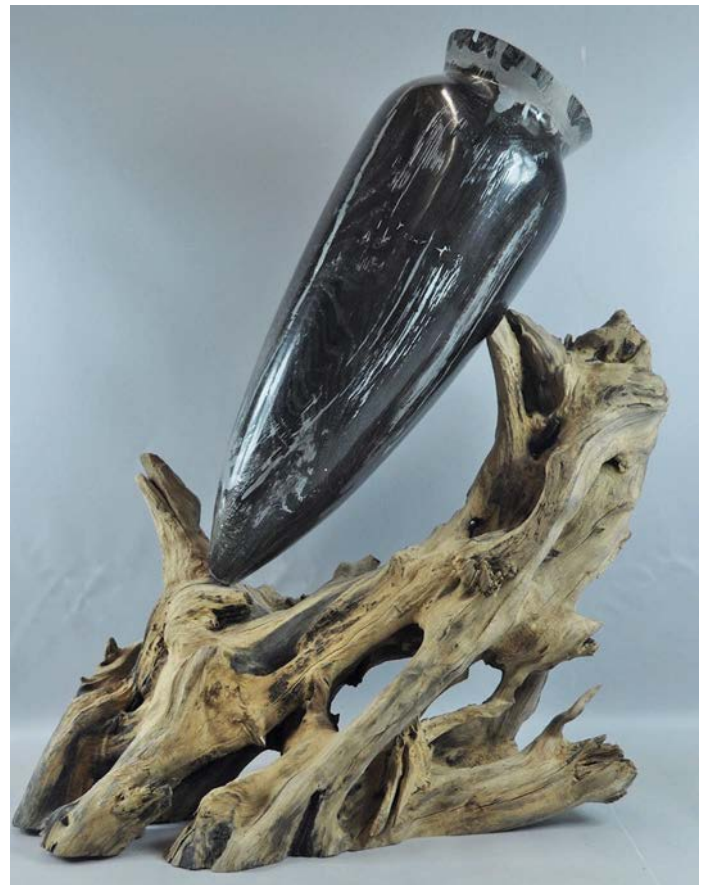
FROM THE FORUM

Here we share with you the pieces that readers have posted on our *Woodturning* forum. If you are interested in the possibility of your piece appearing here, or would simply like feedback and advice on your work, visit www.woodworkersinstitute.com and click on the forum button



'Dragonfly' by Ricwoodturner

Forum member Ricwoodturner posted this beautifully turned dragonfly to our *Woodturning* gallery, explaining: "I've been working on this project on and off for a few months now and finally finished it. I thought it best to put it here and in the woodturning section as its a mixture of woodturning and carving. The body, head and legs were turned, then carved to shape." The wings were cut out on the bandsaw and then the shape cut out on the scrollsaw and the carving was power carved with a reciprocating carver and rotary carving (wings all rotary carved). Ricwoodturner continues: "it's my first attempt at doing a big mostly carved piece."



'Pointless Pot' by Edbanger

Edbanger posted a 'Pointless Pot'/amphora made from bog oak (*Quercus* spp.) with aluminum powder filling the splits, cracks and holes. Mounted on a yew (*Taxus baccata*) root, the whole piece is quite large at 540 x 440mm. The pot is 420 x 150mm at its widest.

By StewartF, this pear (*Pyrus communis*) and ebony (*Diospyros* spp.) earring stand is his latest turning for a club competition this month. "I was very pleased to get first place with it, even if some may feel it's a little fussy. It was an enjoyable project, though I don't know anybody who wants an earring stand!" User Les Symonds commented: "It all looks nice and crisp, Stewart... lovely finish on the pear and some interesting variations from the norm regarding the shape of the finial."



'Pear and Ebony Earring Stand' by StewartF



'Sycamore Platter' by Neil Lawton

User Neil Lawton posted a simple sycamore (*Acer pseudoplatanus*) platter. Speaking of how he made it, he wrote: "It's only 200 x 38mm, but it is a big deal for me." Forum member Les Symonds commented on the piece saying: "That looks grand Neil."

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Jim O'Donnell – in pursuit of elegance

His Double Vision vase was recently the focus of our Featured Artist page, so we decided to find out more about the maker...

Jim was born in St. Louis, Missouri, USA, but now lives in sunny Sarasota, Florida. Jim earned a Master of Arts degree in Speech/Language Pathology from the St. Louis University and now works as a Speech/Language Pathologist in a 40-bed intensive care unit hospital, so it's hard to imagine when he finds the time to turn his beautiful work!

How, when and why did you start turning?

In high school, I was given several radio control airplanes by my uncle. With no previous knowledge or experience, I learned to do precision work on wood at that time. Model airplanes won't fly if they are not re-built with precision (after crashes!).

I started turning in the year 2000 after having made small furniture for a few years. A friend in my woodturning club invited me to observe him turn a small zebrawood (*Microberlinia brazzavillensis*) pen. That's all it took. Within a few months I was turning pens, small bowls and vases. I was learning as much as I could to fan the flame of my new passion. Once the woodturning started, the furniture making basically stopped. For a long while, I didn't realise that there was an artist's tendency in me... but it was always there. Now I can see (and notice) that there are patterns of beauty everywhere... at the beach, in the backyard, or in the forest... even hidden in the texture on your ceiling!

What and who are the greatest influences in your work? Describe their impact on your work.

Firstly, John Jordan for instilling in me the 'hot pursuit' of crafting vases; David Ellsworth for tool technique and project design; and Del Stubbs for the exposure to the art, emotion and 'feeling' in turning a beautiful piece.

If you were to offer one sage piece of advice to someone what would it be?

Pay attention to nature's patterns, the natural beauty around you. Some of the beauty has rigid 'order' of its elements and some have whimsical, non-ordered features. I would suggest that the artist should day-dream, develop ideas, modify those ideas and be creative. Pursue your design! I try to incorporate structural order and free ideas in my pieces whenever possible.

Is there any piece of advice you wish you'd taken?

Early on in my turning experience I was told 'don't try to copy someone else'. I think that letting the design come from within yourself, your own experience and passion, is when the remarkable work happens.

What music and which book are you currently into? And why do you like them?

I love Johann Straus II, because of its lively and joyful complexity of sound and feeling. I make sure to read my Bible daily and receive inspiration and refreshed connection with God.

What is your silliest mistake?

Thinking that I'll get more accomplished than I can in the time I have available. This is a mistake I regularly make!

What has been your greatest challenge?

First I would say finding the tool that I had in my hand just five minutes ago, but seriously it would be balancing career, family time and studio time.

Name one thing on your turning 'to do' list.

Learn to throw a clay vase and create its burl twin.

Tell us about the piece you are currently working on?

I am currently working on a large Australian corrugata (*Corrugata* spp.) burl natural edge bowl with custom fit tri-feet.

What is the one piece of equipment or tool you would not be without and why?

My (three) Oneway Stronghold chucks. I use the No.3 jaws for larger turnings. This chuck as a tool provides great versatility, convenience and safety, especially with bowl turning. I might add... a good faceshield for safety!

If you could change one thing what would it be and why?

The amount of time needed for wet turned bowls to stabilise before finish turning. I counteract this challenge by having many rough-turned forms in the pipeline.

What is your favourite type of turning?

Turning vases. I love the pursuit of an elegant design. I love problem-solving technical issues when designing. Vases and other hollow forms are special to me – they can be especially challenging to turn and require an elevated skill set. The most rewarding thing for me is seeing the finished product.

If you had one wish, what would you wish for?

As with most turners, I suppose that it would be to have more time in the studio. It can sometimes be quite distracting to have a full-time career getting in the way of studio time!

If you could have one piece of equipment, what would it be and why?

A Robust American Beauty lathe. It is an excellent piece of equipment because of its overall quality (smooth and quiet) and its versatility in making a large variety of turnings.



'African Queen' claro walnut, walnut, African blackwood, veneers, 324 x 127mm



'Double Vision Breathe' curly soft maple and African mahogany, 280 x 150mm



'Cupid' red river gum burl, Gabon ebony, 292 x 178mm



'Ghost Vase' Gabon ebony, maple veneers, carbon fibre rods, 285 x 152mm



'Claudia' genuine mahogany and yellowheart (145 pcs), 305 x 152mm



Elliptical segments of 'Double Vision Breathe' which create 'breathing illusion' when the vase is slowly spinning



Finish turning a dry cherry bowl



Polishing with Danish oil

Contact: Jim O'Donnell
Email: vaseturner@msn.com
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LIKES

1. Turning fresh, wet wood into a finished piece.
2. Burls – especially amboyna (*Pterocarpus* spp.) burl – excellent fragrance and pattern.
3. Designing and building precision jigs to perform a certain required function.

DISLIKES

1. Distractions.
2. Wood dust.
3. Finding out about a large cache of turning lumber just a day after it is gone!

TOP TIPS...

1. If you would like to become more familiar with exotic woods of the world, there is no better place to study than on eBay. Type in a few key words such as 'burl' and 'turnings', or 'woodturning timber'. I've been doing this for many years.
2. Unless you are commissioned to make a highly specialised item, take payment on a commissioned item only after it is finished. This way, there is less pressure from the commissioning person when they want to ask you if their piece is 'finished yet?'. A great woodturned piece will always sell. ●

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PHOTOGRAPHS BY CHRIS HART

Chris Hart marking the bolt hole positions on the chuck mount with the centre finder from a combination tool set, prior to drilling. The penultimate operation in making the chuck mount

Ornamental turning made easy – part 2

This month, **Chris Hart** covers the components, their function, how they interact and how to make the bespoke parts to fit your lathe

This month covers the purchase of the individual components required in detail, their function, how to make the cutting tools from HSS blanks and keeping them sharp. At this point, I must stress the need for accuracy in any parts you make or components you purchase. Woodturning is not, by nature, a precision operation. Shapes are achieved by freehand control of

the tool with the work spinning, however ornamental turning is, in fact, a machine operation requiring only shallow cuts by a spinning cutter applied to a static workpiece. The cutting process is achieved by advancing the cutter in to the workpiece in precise measured increments. The aim is to produce symmetrical patterns hence the need for absolute accuracy. The key areas to consider

are concentricity of the chuck mount and rotary table, alignment of the headstock with the assembled unit also with the baseboard with bed bars. When researching the market, accuracy was the primary objective. The components specified have proved to be excellent, exceeding my expectations without compromising the budget, so am happy to recommend them.

The boring head and draw bar

The boring head is an industrial engineering tool mainly used in vertical milling machines for boring precision holes in metal.

The tool consists of a Morse Taper shank with a head attached, it has three slots, which accept 8mm HSS tool bits, two extending parallel with the lathe axis and one which is offset at 90° to the lathe axis. The head is mounted on a dovetail slide and when it is extended outwards will scribe a circle, which is offset in relation to the lathe axis. The central slots capacity ranges from dead centre to 20mm, which will scribe or cut circles from 1–40mm diameter in small increments. One full turn of the adjusting

screw is 1mm, the outer slot's range is 10–30mm. The slot, which is offset 90° to the axis is for cutting objects along the axis that also has 30mm of adjustment.

The Morse Taper is threaded M10 and when fitted in the headstock it is secured by a drawbar screwed into the Morse Taper shank preventing the head from working loose.

The drawbar is made from a 10mm threaded rod available from most DIY stores measured in situ and cut to correct length. Two nuts with a spring washer between them are locked together on one end (alternatively a long bolt can be used).



The boring head and draw bar

Turn a dome shaped end, the opposite side is drilled to make a jam fit for the nuts then fill the voids around the nuts with a strong epoxy resin and cap off with a large washer.

The compound table

The compound table presented no problem. It is a quality product made in Germany and available for a very reasonable price, as I have been a long term fan of German engineering expertise and used other tools from the same stable. I was happy to plumb for this without reservation. An added bonus was the fact that I found the product on eBay from a German supplier, with a huge saving on the same product that's available in the UK. This does the job admirably and exceeded my expectations. The table is 250mm square has 150mm of total travel, being 75mm either side of the centre in both the X and Y axis with a flat platform with three T slots for securing auxiliary equipment.

The role of the compound table is to provide a flat and level surface to mount the rotary table on and position the work in relation to the cutter and feed the work into the cutter.



The compound table

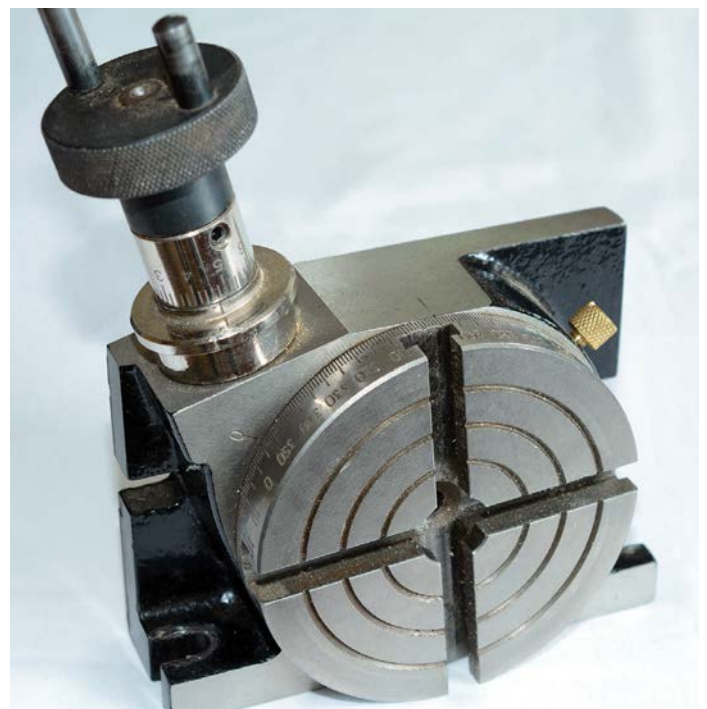
The rotary table

The rotary table bolted onto the compound table fitted with a chuck mount has two functions: to hold the chuck and rotate it in measurable increments, thereby presenting a fresh surface to be cut, creating the pattern. The rotary table and the boring bar are manufactured in India by Sorba and are widely available across the UK and, indeed, the world under various brand names.

The chuck mount

Mounting the chuck presented the biggest issue for me, although it is possible to purchase rotary tables with chuck mounts, they were all for industrial engineering use and not with the size and thread pitch I needed. While it is possible to have one made by local toolmakers the cost was prohibitive, also this option may not be available to everyone. I had an idea for some time that I could adapt one from a product sold as the 'Chuck Hub', used for storing spare chucks. I gave it some thought and experimented with a few prototypes and came up with a process which would provide me with the concentricity I required. I have stressed throughout this series, accuracy is paramount and transferring the work piece mounted on the chuck it was turned on is the only way to maintain the integrity of the concentricity and ensure the pattern is uniform all over.

To attach the Chuck Hub to the rotary table you will need to make a suitable mount by using a recess for the hub boss to sit, drilling the wood for the fixing screws and turning a location pin.



The rotary table

1 For the chuck mount I used a piece of quarter sawn beech (*Fagus sylvatica*), but as with the base, ply or any stable close grained hardwood will be okay. The first prototypes I made were 25mm ply.

2 Plane the wood to 25mm uniform thickness and cut to 100mm diameter. Mount on a small screw chuck/face plate and true up the circumference.

3 Next mount onto a chuck and, using a 35mm Forstner bit, cut the recess for the hub mounting screws.

4 Reverse the piece in the jaws and cut a recess so the boss fits snugly, using plunge cuts tidying and squaring the base so that the boss sits squarely in the recess. This can sometimes be difficult to achieve so the answer is to dish the centre leaving a small ring around the perimeter, which is easy for the cut to run true and the boss will sit on this. The boss sitting snugly is vital because, when mounting the chuck, it can generate high torque values and may cause the mount to twist, however if it is restrained within the recess while the retaining screws may twist, it will not throw the mount off centre. Turn a plug to fit the smaller of the recesses measuring 35mm diameter and 20mm long this will form the location pin.

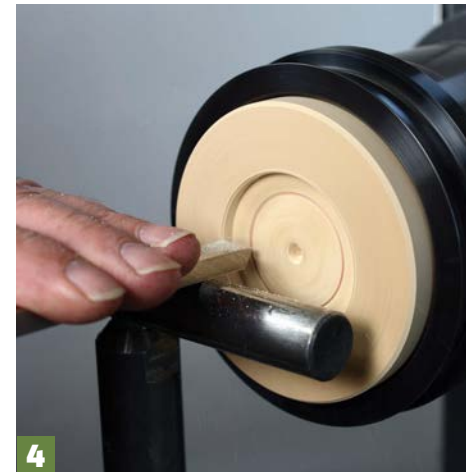
5 It's time to fix the chuck hub to the base. Insert the boss into the recess and hold securely in a vice using face plates to protect the surfaces, marking and drilling clearance holes to accommodate 6mm diameter screws. Fix the hub into the recess and secure with 6mm countersunk screws and Nyloc nuts.

6 Now insert and glue the plug you made earlier. The next steps and sequence are vital because the objective is to ensure the chuck hub is concentric with the rotary table, which means getting the hub and locating pin to run true and in the same plane.

7 A small faceplate now needs to be mounted in a chuck by gripping the boss, not an everyday occurrence in woodturning because it's steel on steel. However, I used standard 50mm jaws and the diameter of the boss is 50mm so a perfect fit. I did not encounter any issues with this set up; an alternative is to use a set of engineering jaws, such as those Axminster produce for their range of chucks.

8 Screw the newly made chuck mount into the faceplate. If the machining has been accurate it will run true.

The success or failure of this project depends largely on how accurately you are able to mount and turn the required components. None of the cuts required are particularly challenging; they just need care and concentration.




9

10

9 True up the circumference if necessary, at the same time true up the plug, turn and trim to size. Carefully measure and be accurate with the sizing aiming for an interference fit (mine is 18mm diameter). This is the location pin, fitting the centre of the rotary table ensuring concentricity.

10 Undercut the insert so the face will fit flush with the rotary table.

11 If the back is running out then this will need truing up again. The best way is to dish it slightly with very light sheer cuts using a bowl gouge or scraper.


11

12

12 If the machining has been accurate it will run true on the rotary table and the back should look similar to the one you see in here.

13 Offer the chuck mount to the rotary table, the pin should be a push or interference fit. Mark the positions for the bolt holes on the top then transfer to the underside.

14 By doing it this way it will enable the boss on the hub to be held in the drilling vice. Be sure to allow clearance between the hexagon bolt heads and the boss of the hub.

15 The finished chuck mount looks similar to the example shown here, mounted on the rotary table. The most difficult part is finished.


13

14

ALTERNATIVE MATERIALS

It is possible to make the whole chuck mount from a single block of wood. However, finding a suitable timber is the issue, *lignum vitae* (*Guaiaecum officinale*) will certainly hold a large thread and is robust enough to withstand the rigors of the tasks involved, the problem is finding a piece which is dry enough, I have only encountered it partly seasoned apparently never really dries, if the moisture content was too high when turned it would certainly warp in service ruining the concentricity, oak is hard and durable enough but will not hold a large thread, there were lots more species and so it went on in this vein.

I then considered materials like hard nylon or other synthetic materials, however, apart from seeing John Berkley thread cutting similar materials, I have no experience of them, or wish to gain any, while trying to complete a project. What about aluminium?

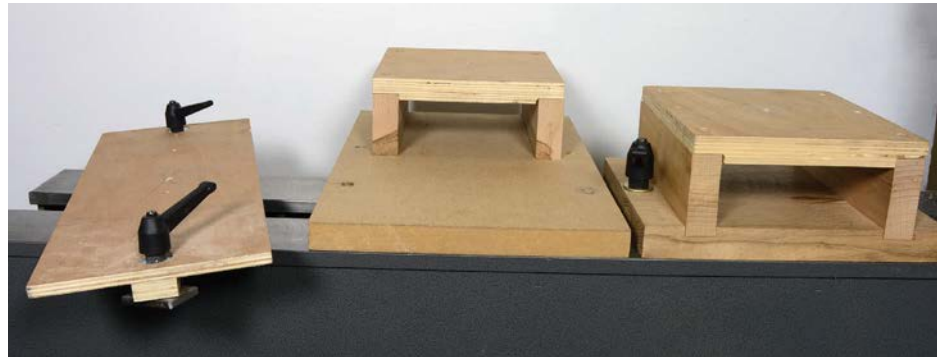
I am sure the combined skill set and knowledge of the readers of *Woodturning* will have the answers, please let me know.


15

Making the baseboard

The function of the baseboard is simple and that is to provide a solid platform for the compound table, which in turn, is the base for the rotary table that houses the chuck. It establishes the centre height and also enables the work to be presented to the cutter at desired angle. In its simplest form the base consist of two parts, the base with a strip screwed to the underside to locate it between the bed bars forming a base for the second board, which the compound table is bolted to. The boards are connected by a centralised bolt to lock the boards in place.

The overall thickness of the two boards is determined by subtracting the overall combined height of the compound table and the centre height of the rotary table from the centre height over the bed. The final two pieces before assembly is a pass a 10mm bolt through the top board, hammer into the recess and glue with epoxy. From a length of mild steel 35 x 6mm, available in 1000mm lengths from DIY stores. Cut two pieces about 20mm wider than the gap in the bed bars, if your lathe has strengthening filets along its length make sure they don't foul these. Drill a 10mm clearance hole in the centre of these, pass a bolt through each hole and secure with a spring washer



Left to right: Universal base, offset baseboard, standard baseboard

and a nut. Drill a corresponding hole in the baseboard, pass the bolt, through and screw in place using a female Bristol lever or plastic knob.

A few notes on making the base, normally when making jigs I would use biscuit joints and glue. However, screws keep it simple so if you find the base is not quite right it is easy to adjust and reassemble, also if you want to use it on another lathe the only thing different will be height and the gap between the bed bars, with screws all these things are easily changed. You can also drill and tap the retaining straps and use a male Bristol lever. Originally I used a Bristol lever on the central bolt however,

the gap was quite small, so I swapped to a nut, using a ratchet and socket.

The image shows three examples of baseboards. On the left is the simplest form, a board with locking leavers. On the right is a baseboard with a raised platform to accommodate a 250mm centre over the bed and the centre is an offset baseboard with a raised platform. The height and the offset allows the full swing of the lathe to be utilised for decorating the faces of platters or bowls using the cutter in the boring bar in offset position 90° to the lathes axis. An example of the offset baseboard in use can be seen at the beginning of this article.

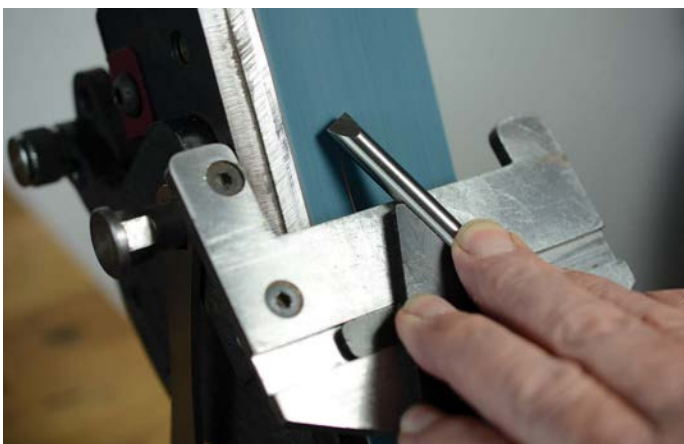
Making the tool bits



Tormek's jig is adapted for dry grinding



Profiling tool on pro-edge



Profiling on pro-edge with skew jig



Truncating a point tool on pro-edge



Relieving top of tool on pro-edge



Relieving top of tool on grinder



Parting off the tool

The tool bits are 8mm diameter x 100mm HSS round tool steel. I profiled each end and then parted off one from each end, then profile the remaining middle piece, making three tools approximately 30mm long.

The reason for profiling before cutting to size is, at 100mm, they are much easier and safer to handle and will sit in a Tormek or Robert Sorby jig to enable the relief angle to be ground. The angle itself is not important; it is there to provide relief from the cutting edge. However, it will determine the tip on a basic tool, which is a point, the angle depends on how thick a line you want to scribe more of other shapes or profiles later.

The process begins by shaping the relief on the underside. I use two methods: a Tormek bench grinder kit for dry grinding with a gouge jig and I've also used a Robert Sorby pro-edge, both producing a gouge shape profile. Alternatively, I use a Robert Sorby pro-edge with a skew chisel jig, producing shapes similar to skew chisels. Interchanging

or combining the machines will sometimes produce a better result. Wet grinding is unsuitable because it's too slow. Various shapes can be achieved by changing the profile of the cutting edge showing a 'flat' profile, which forms a truncated point. This will cut angled sides with a flat bottom. Next the top of the tool needs to be relieved to produce the cutting edge; again a choice of methods using either machine, the dry grinding is achieved freehand, whereas the Sorby utilises the gouge jig to hold the tool.

Grinding the top is also the sharpening method; all that is needed is the lightest of skims. Alternatively, a light rub with a diamond stone is an effective method. All of the above can be achieved by 'freehand grinding' on a bench grinder or belt sander, however it should not be attempted unless you have the skill, experience and are comfortable with the process. Finally, the tool needs to be parted from the blank; I use a small angle grinder with a metal cutting disc.

Alternatively, small rotary machines such as dremel and other similar tools may be used. ●

TOP TIP

Remember grinding wheels will always produce convex forms, while belt type operations will produce flat forms.

HEALTH AND SAFETY

Please note goggles and/or face protection should be worn throughout all of these operations. While these grinding operations are considered standard workshop practice great care must be taken. Therefore if you're uncomfortable with any of them an alternative method should be sought.

NEXT MONTH

It's time to bring all the components together, set up the lathe and produce some patterns.



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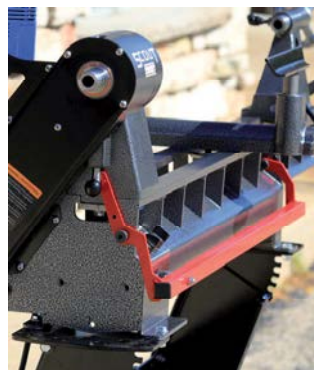
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Handle turning

John Hawkswell looks at some eye catching handles and makes a magic wand, plus a magnifying glass and letter opener



It took a visit to the Sultan's palace in the old quarter of Istanbul to realise handles could be raised from the mundane into objects of interest and, perhaps, even beauty. Back in the workshop I decided to experiment. Of course, lacking a spare horde of diamonds and other precious stones humbler materials were used and some of the results are shown here.

With the festive season in mind the letter opener and magnifying glass would make a pleasing gift. The mix of timbers used to produce both blanks makes an attractive handle, which is simple to

construct. Budding witches or wizards need a convincing magic wand to impress their mates. Aside from Halloween, this is the season of parties so the wand described here could be a timely present with some brownie points for the donor. A magic wand project encourages the woodturner to be really creative offering the possibility of off-centre turning or perhaps a bead bonanza, or embellishments carved on the turning. This design came after trying several different ideas and proved a lot of fun to make. Breaking the job down into separate assemblies made life easier.

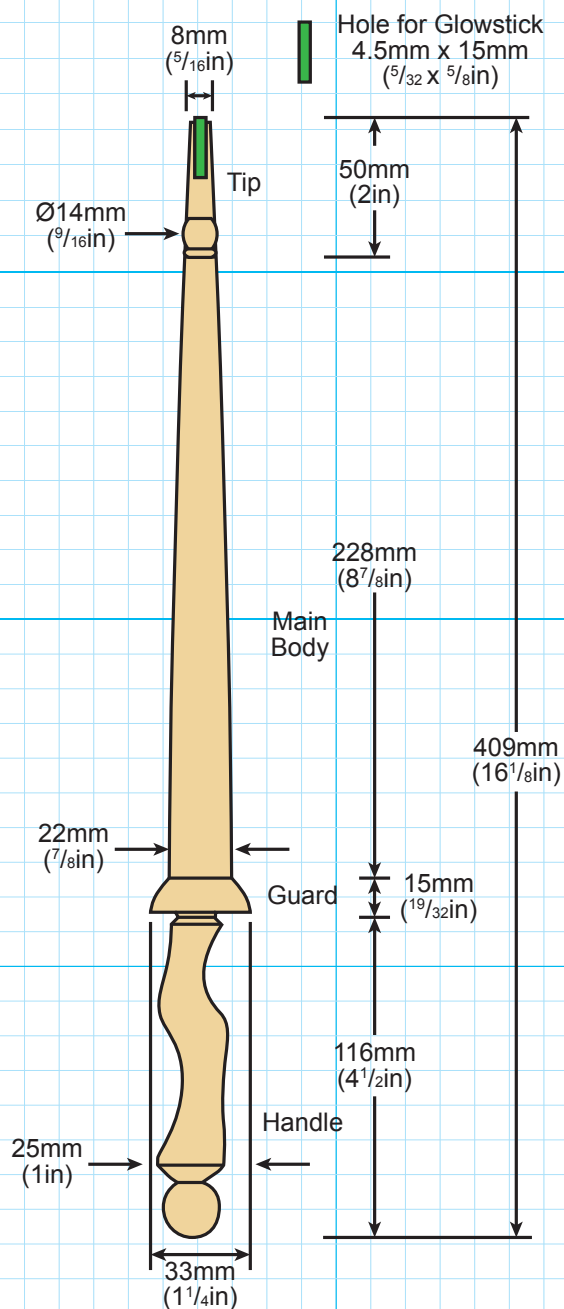
USEFUL LINKS

- The glowlights used in this project were obtained from the following website: www.glow.co.uk. They are sold as earrings but the sealed plastic glow tube can be pulled from the metal clip. The glowlights shown right have not yet been activated.
- There are websites which provide a free translation from English to runic script. The translator used for this project can be found at: derhobbit-film.de/rune_generator.shtml

INFORMATION AND PLANS

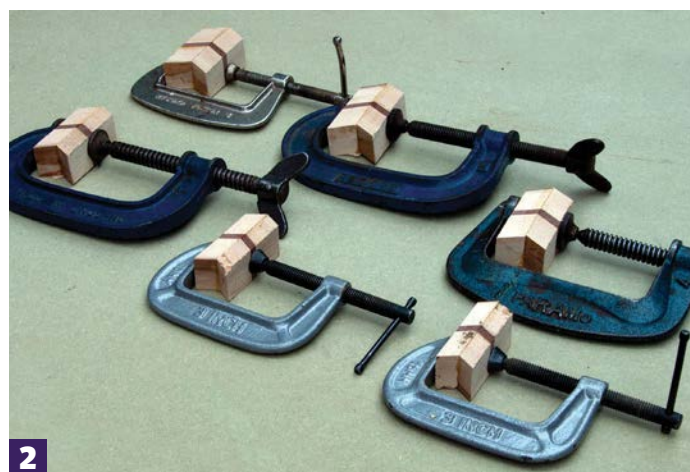
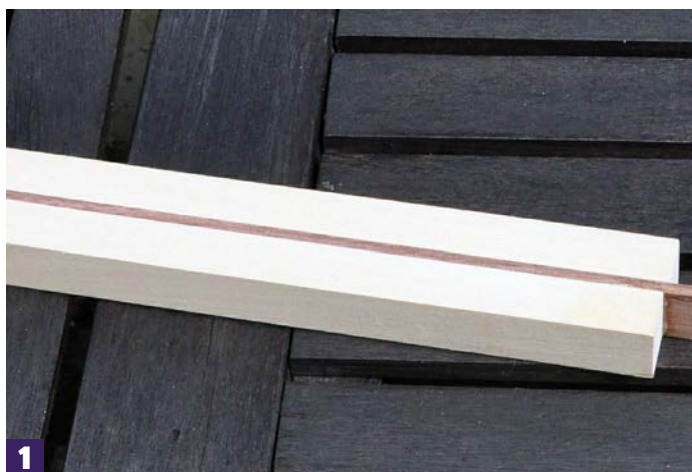
Tools and resources

- Roughing out gouge
- Continental-style gouge
- Diamond parting tool
- Large oval skew chisel
- 10mm spindle gouge
- 6mm spindle gouge
- 4.5mm, 5mm and 6mm drill bits and Jacobs chuck
- Pin jaws
- Light pull drive
- 20mm steb centre
- Drill
- Pyrography machine
- Various G clamps
- Small pieces of sycamore (*Acer* spp.), or lime (*Tilia vulgaris*), yew (*Taxus* spp.) and walnut (*Juglans* spp.)
- Abrasives down to 320
- Titebond original wood glue
- Liberon kitchen and bath varnish



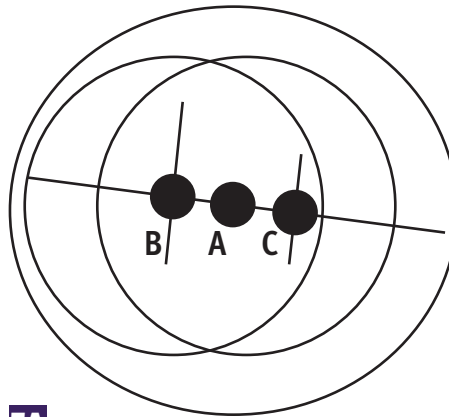
1 Glue a 5mm wide strip of walnut or mahogany (*Khaya ivorensis*) between two 300mm lengths of lime or sycamore, allowing a bit of waste to facilitate sawing. Cut the blank into 13 pieces at an angle of about 60°. The first two pieces are 24mm wide, the next pair are 22mm wide and so on. The last three pieces will therefore be 14mm wide. A homemade stop ensures accuracy. A diminishing 'V' pattern helps to produce a more potent-looking wand. It is a good idea to number each piece.

2 Trim the edges of the blank along the pencil line as shown. It is worth taking care to align the 'V' pattern in each case. If they are not quite aligned it does spoil the effect. Once glued the pieces can be assembled and glued in the correct sequence.





3 Trim the edges of the blank to form a square, draw a line to bisect the 'V' as shown in the red. This is a guideline to determine the centre points at each end of the blank. Mount between centres and rough down to a cylinder. With the cylinder held in a chuck drill a 6mm hole in both ends to house the spigots from the hilt and tip assemblies.



5 The handle is turned as follows. At each end mark three centre points approximately 5mm apart and mount the blank between centres, starting with centre 'A'. Rough to a cylinder and turn a ball at the headstock end. Next, remount the blank using centre 'B'. Turn down the speed of the lathe and gently form the first half of the handle. The midpoint is indicated by a pencil line. This is the stage reached in the photo. Next, remount the blank using centre 'C' and form the other half of the handle. Return to centre 'A' to form a 6mm spigot to fit into the hilt or guard.



6 Parts forming the tip assembly: from the left we have the spotted walnut tip, then the sycamore connector and finally the walnut washer.



7 To make the spotted walnut tip pierce the walnut with 5mm sycamore dowels to suggest potent spell making ability. Glue the dowels to the blank. Cut the walnut blank overlength.

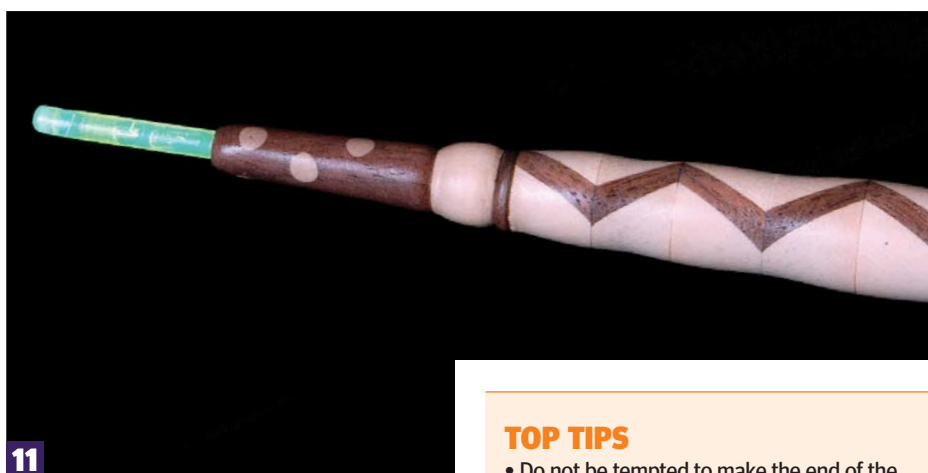
8 Mount the blank in the chuck. Drill a 4.5mm hole to take the glow light. Reverse the cylinder in the chuck and drill a 5mm hole in the other end to take the spigot on the connector. Turn a 3mm wide bead and part off to form the walnut washer. Now reduce the diameter down to size.

9 Mount a piece of lime or sycamore in pin jaws and turn a 6mm spigot. Form the hilt using a parting tool and a 6mm spindle gouge. Undercut the hilt with a parting tool. Reverse the work holding the spigot in pin jaws or in a collet chuck. Then drill a 6mm hole to fit the spigot on the end of the handle. Assemble the components together to make sure they are a good fit, then give the entire wand a final sand. When satisfied glue them together. A sander sealer or an oil-based finish may be applied at this stage but it is worth considering something like Liberon's bathroom and kitchen varnish. There is very little darkening of the wood with this water-based product and it does not compromise the contrast between the dark and light timbers.

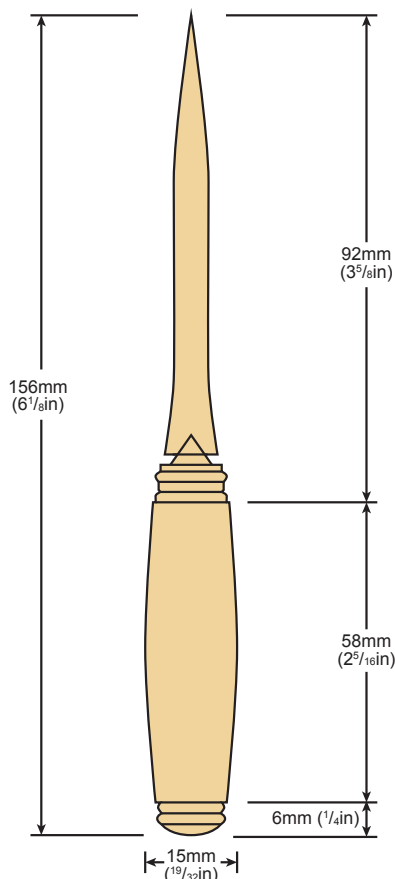
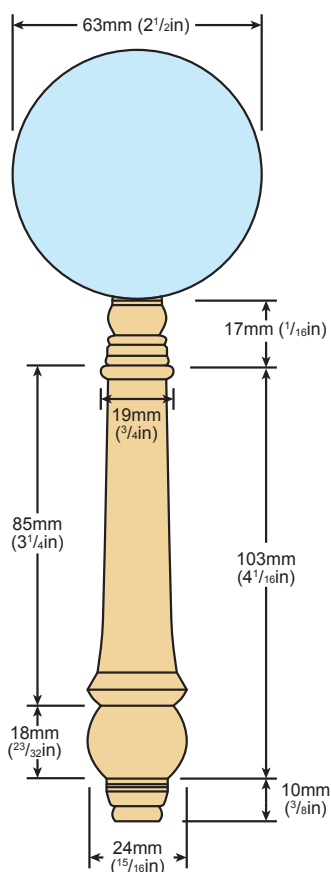


10 To lend an aura of mystery to the wand symbols are burnt on the handle using a pyrography machine. Believe it or not the words spell 'magic wand' in runic scrip.

11 And here is the finished wand ready for some serious spell making. When darkness falls a glow light can be fitted into the hole made at the end of the tip. The light is secured in the tip with an interference fit and is easily replaced. Red and blue glow lights are also available.



Fun with handles



TOP TIPS

- Do not be tempted to make the end of the wand sharp. A sharp point has the potential to cause a nasty injury.
- A simple metal bar which has been drilled with various commonly used diameters makes easy work of making accurate spigots. Mount the wood in a chuck and turn slightly over size. Then, with the lathe turning slowly, run the metal bar along the dowel. If you meet resistance stop, reduce the diameter with a skew chisel and try again.
- When turning a taper on the lathe try using the toolrest as a guide by positioning it to the required angle. If the toolrest is moved as close as possible to the workpiece it is easier to produce a consistent taper.

A few strips of wood can produce a striking handle for more mundane objects such as this magnifying glass and letter opener.

To make this particular pattern, strips measuring 150 x 24 x 5mm are required. The timbers used are walnut, yew heartwood and sycamore and they are glued together in the following order: walnut, sycamore, yew, sycamore, then back to walnut.

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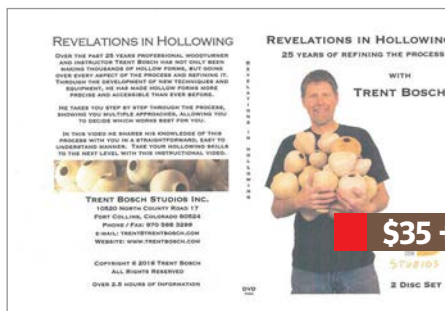
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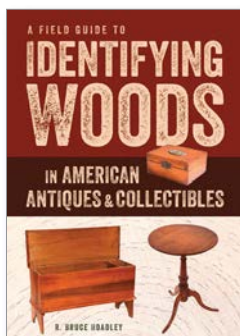
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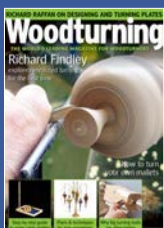
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Unit 25, Twitch Hill, Horbury,
Wakefield, WF4 6NA

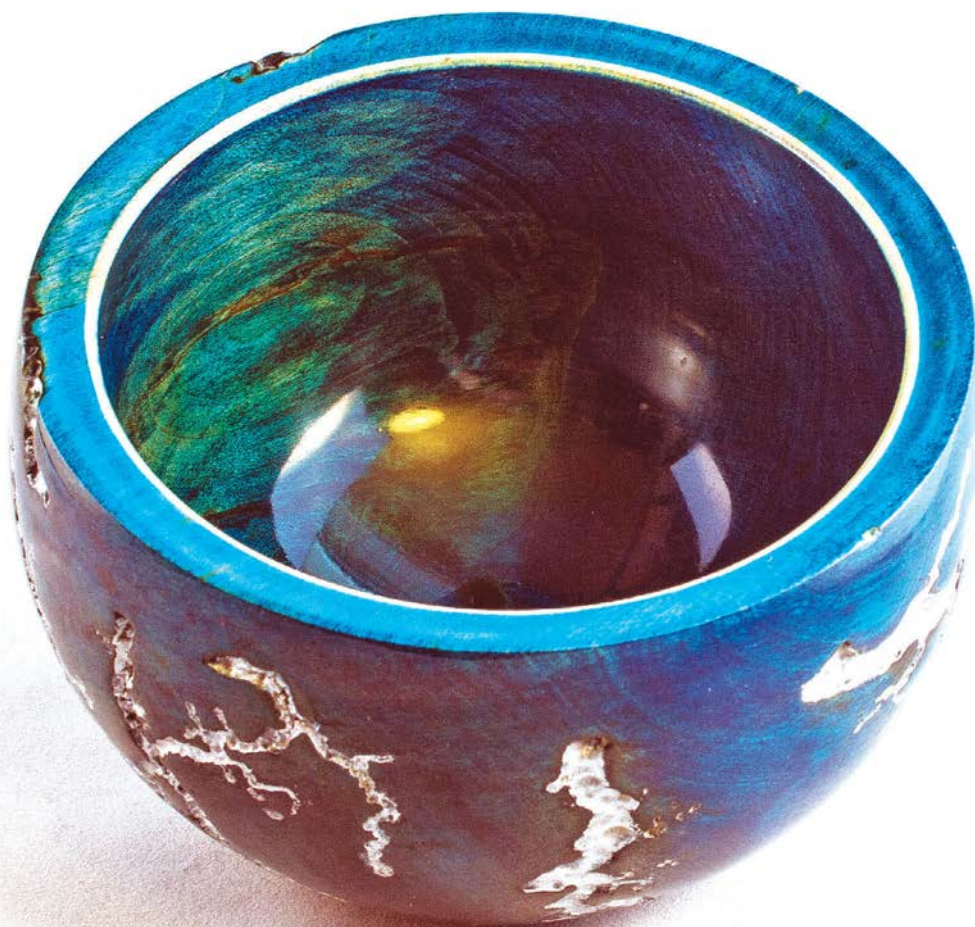
01924 271868
07966 298026

Open every Saturday
8am - 5pm

Kim Gowney – 'Opal Blue and Silver Bowl'

Kim Gowney tells us about how his experimentation led to this beautiful bowl

PHOTOGRAPHS COURTESY OF KIM GOWNEY



Kim's 'Opal Blue and Silver Bowl' made in sycamore (*Acer pseudoplatanus*)

I started turning in the late 1980s, having made some replacement pawns for a friend's chess set on a Black and Decker drill powered lathe with some borrowed tools. I then went on to using a Coronet Elf, doing work for furniture makers and antique dealers and, in 2012, I purchased a jet 1642 lathe for stability and accuracy.

Inspiration

My initial forays into the craft were tutored by Ray Key via his book *Woodturning and Design*, a book I still treasure for its excellent advice. Nowadays I also learn a lot through the abundant information online, along with videos and interactive forums such as UK Workshop, which means I'm regularly

exposed to lots of new ideas.

I'm very taken with the work of Cindy Drozda and her fine finial work is something I really admire, and I also watch videos on colouring by Andy Coates, which was the start of my attempts at the art.

Learning the process, like most art forms, is as much an experimentation as guidance and learning from others, new ideas are developed, including the all important finishing techniques.

This particular piece was inspired by watching my son burn a track into wood with an old microwave transformer. I figured it could look good on a bowl so we set to trying it out. This was the third such bowl I made (blue and silver) and the colours I used are

Chestnut spirit stains, the silver is some makeup powder I got online. The finish is Chestnuts acrylic gloss lacquer. My most recent work can be seen on my blog (kimswoodart.blogspot.co.uk) and is also available for purchase through Etsy.

Email: kimgowney@btinternet.com

Web: www.etsy.com/uk/shop/Shopswood

VIDEO

There is a video online that covers part of the process of this actual bowl being made. Visit: www.youtube.com/watch?v=zfTZiQqkda



★★★★★

Precision Pro with Compression Pen Mandrel

£355.46 Inc.vat Code 508477

Perfect for pen and small project making both in the workshop and on the craft fair circuit. This lathe is highly accurate and more than capable of producing work on a commercial scale. A unique pen mandrel has been designed and comes with this lathe which creates grip on the pen blank without exerting compression force on the mandrel spindle, allowing it to run freely. **Distance between centres 250mm and maximum diameter over bed 150mm. Weight 22kg.**



Axminster Trade Series lathes for professional and discerning woodturners



Solidly constructed and exceptionally smooth running with bench top and floor standing models available

AT1016VS

£584.50 Inc.vat
Code 102531



A compact package

– smaller, yet offering the same level of quality and user friendliness as the larger lathes in the range. An extension bed for the lathe plus floor stands for both lathe and extension bed are available as optional extras. **Distance between centres 400mm* and maximum diameter over bed 250mm. Weight 38kg.**



AT1416VS

★★★★★

£838.96 Inc.vat Code 501214

£1,029.50 Inc.vat Code 717617 – Complete with stand

With electronic variable speed, this lathe uses reliable inverter technology usually found on much larger machines. Popular for both teaching and craft demonstrations, it is neither too big nor heavy but has enough capacity to show off your turning skills. Supplied as a bench top model with the option of a bed extension and leg stands. **Distance between centres 400mm* and maximum diameter over bed 350mm. Weight 41kg.**

AT1628VS

£1,619.50 Inc.vat Code 502703

£1,939.50 Inc.vat Code 717616

Complete with stand

So impressed are we with the quality and performance of this lathe, that it is our lathe of choice for woodworking courses in the Axminster Skill Centre. Supplied as a bench top model with the option of a leg stand. A bed extension kit is also available as an optional extra and this can be bolted onto the leg stand or either end of the lathe bed.

Distance between centres 710mm* and maximum diameter over bed 406mm. Weight 96kg.



★★★★★



AT2030VS

£2,999.95 Inc.vat

Code 102265

The big gun of the range, this quality lathe has all the features a serious woodturner would need for almost any woodturning project, large or small. It comes with a bed extension that can be used in three positions for bowls or long spindles and a digital position read-out for precision working. **Distance between centres 762mm* plus 500mm with extension bed and maximum diameter over bed 508mm. Weight 280kg.**

For more information call **0800 371822**, search **axminster.co.uk** or visit one of our stores



Axminster Store tour dates

North Shields	10 December
Nuneaton	4 March 2017

"A great demonstration – inspirational and informative"

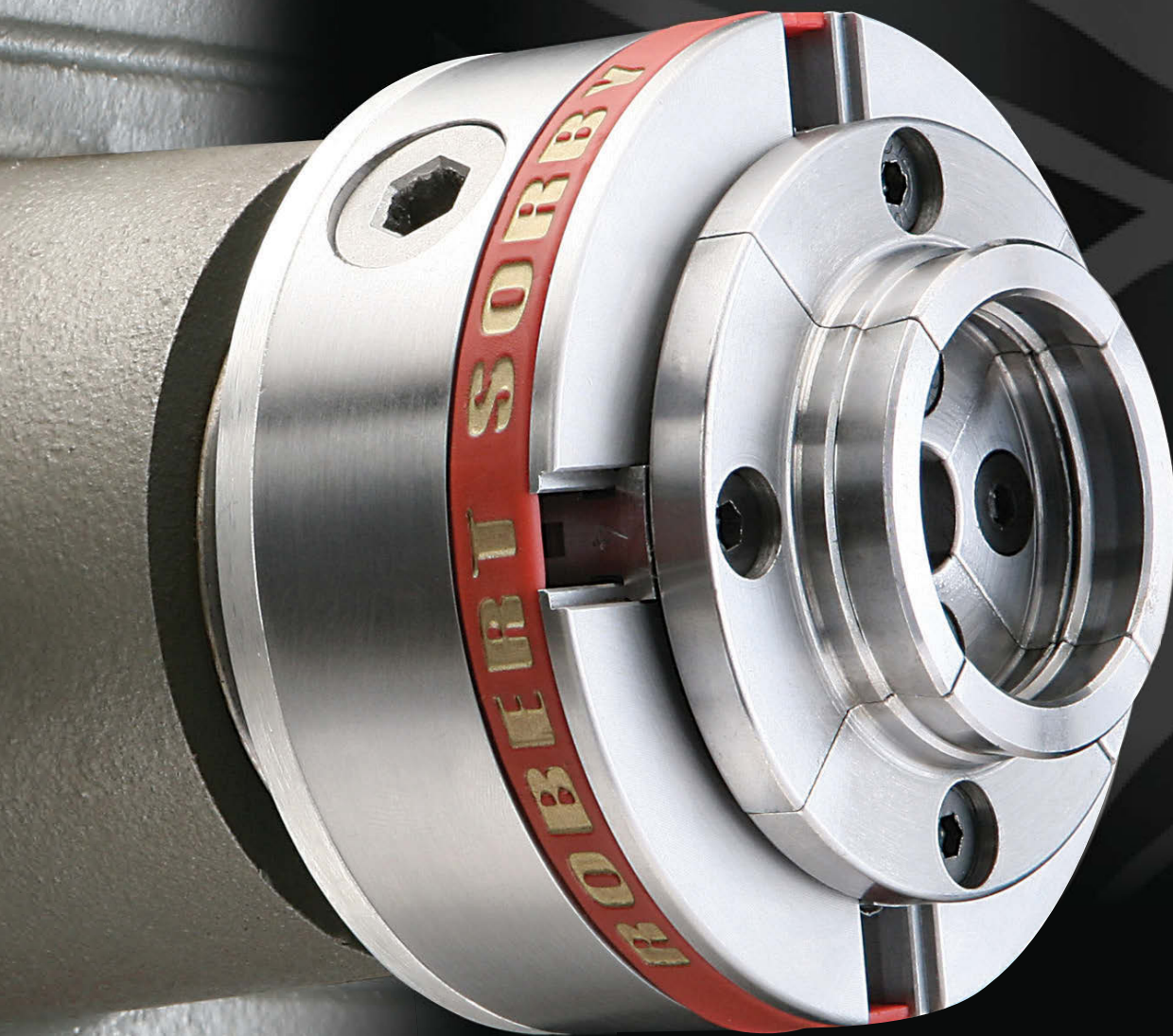
High Wycombe Store – 15 October 2016

Axminster • Basingstoke • Cardiff • High Wycombe • North Shields • Nuneaton • Sittingbourne • Warrington

All prices include VAT and may be subject to change without notice. * Depending on type of centre fitted.

Robert Sorby **Patriot Chuck**

Proudly Made in Sheffield, England



There's only one lathe chuck that ticks all the boxes

- ✓ Complements the majority of lathes
- ✓ Includes 50mm jaws and screw chuck as standard
- ✓ Smooth jaw movement
- ✓ Peace of mind with the Robert Sorby lifetime guarantee
- ✓ Huge range of jaws and accessories



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